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EARLY CHRISTIAN ART.

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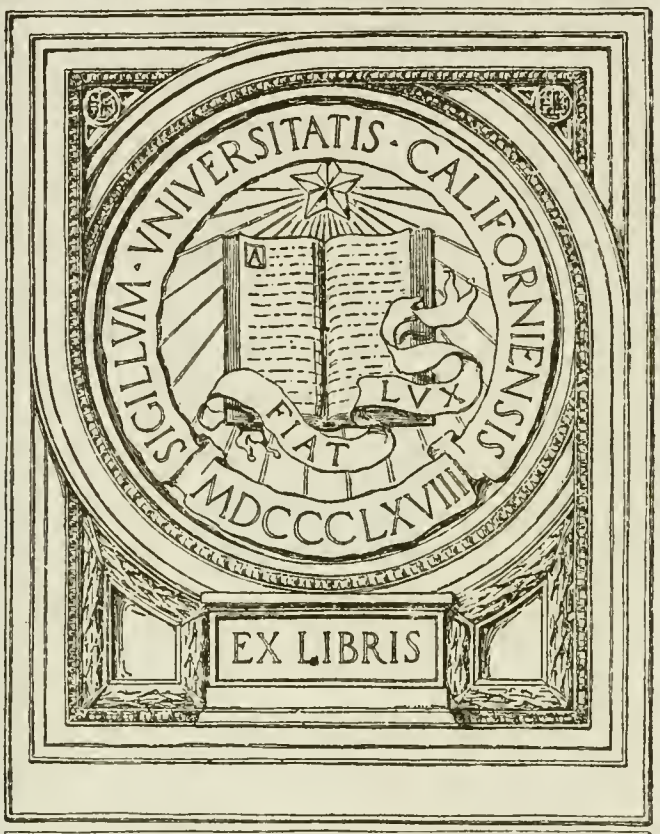
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MONUMENTS OF EARLY CHRISTIAN ART.

SCULPTURES AND CATACOMB PAINTINGS.

ILLUSTRATIVE NOTES,

COLLECTED IN ORDER TO PROMOTE THE REPRODUCTION OF REMAINS OF ART BELONGING TO THE EARLY CENTURIES OF THE CHRISTIAN ERA.

By J. W. APPELL, Ph. D.,
AN ASSISTANT KEEPER IN THE SOUTH KENSINGTON MUSEUM.

UNDER REVISION.

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(These illustrations, some of which have the recommendation of being new to the English public, have with much care been drawn on wood by Mr. Andrew Reid.)

NOTES ON MONUMENTS OF EARLY CHRISTIAN ART.

SCULPTURES AND CATACOMB PAINTINGS.

Introductory Remarks.

The spring of Christian art must be traced to the Catacombs, more especially the Catacombs of the Eternal City—those far-stretching and labyrinthic under-ground passages or galleries, interspersed with chambers in various forms, where the followers of the new faith buried their dead. From the cemeteries of *subterranean Rome* the most numerous remains of the early centuries of our era bearing Christian emblems and inscriptions, or representing Christian subjects, have been brought to light; and in beholding their half-obliterated wall-paintings, we may still form a distinct idea how the Christian element was first introduced into art.

It was at the close of the sixteenth century, after ages of neglect, that the explorations of this gloomy and mysterious city of the dead were eagerly set on foot. Vast discoveries were made at that time, and great must have been the emotion felt by the explorers,—amongst whom ranks foremost the indefatigable Antonio Bosio, who left us the first description of the Catacombs, published after his death, under the title of "Roma Sotterranea" (1632). The sides and roofs of the sepulchral recesses were then found to be covered with a great variety of paintings. And besides the thousands of inscriptions, in Latin and Greek, and also some sculptured sarcophagi, innumerable objects of various descriptions were discovered in and near the resting-places of early Christians,—small terra-cotta and bronze lamps, exhibiting the monogram of Christ and Christian symbols, glass vessels and fragments of glass, with figures in gold leaf, vases of terra-cotta and other material, unguent boxes, gems, glass pastes, medals, rings, fibulæ, and other personal ornaments, various utensils (which, in some instances, have been too readily

taken for instruments of torture), and even little ivory dolls and other playthings upon the spots where children had been buried. Unfortunately, however, a great many of the most curious objects fell into private hands, and were afterwards lost to the world, among them such as are particularly noticed by Bosio, Aringhi, Boldetti, and Bottari; and the relics of primitive Christianity we now see in museums and churches at Rome are therefore only to be considered as a small portion of the Catacomb treasures.

In our own time much has been done to throw fresh light upon the Christian monuments of the first centuries, the attention of archæologists having been again strongly directed to the history of the Catacombs. Under the auspices of Pius the Ninth, and mainly under the direction of the well-known investigator of subterranean Rome, Giovanni Battista de' Rossi, new excavations have been carried on, which have led to important results, the most important, in fact, since the days of Bosio. The Christian Museum in the Lateran Palace has likewise been founded by Pope Pius the Ninth (1854), and this collection, systematically arranged by the late Father Giuseppe Marchi, forms now a centre of "sacred antiquities" to which we have first to turn in order to study the characteristics of early Christian art. It contains the most complete series of Christian sculptures; for those have been removed to it which were formerly in the Vatican.

Before the opening of the Lateran collection the Christian Museum at the Vatican was the only one of the kind. This museum was founded by Pope Benedict the Fourteenth in 1756, and the Christian antiquities brought together by Francesco Vettori, Filippo Buonarruoti, Cardinal Carpegna were incorporated in it; although now devoid of its sculptures, it is still rich in objects of the highest interest, for the greatest part excavated from the Catacombs. Other collections in Rome, containing monuments and remains of the early Christian ages, are:—the Kircherian Museum of the Collegio Romano, where a room is entirely dedicated to them, the "Custodia" of Relics in the Apollinare College, the Borgian Museum of the College of the Propaganda, and the Museum of the Capitol.

It is proposed in the following pages to give brief notices —1st. Of early Christian Sculptures, which are to be found not only in the collections mentioned above, and in ecclesiastical buildings of Rome, but also in other Italian cities,

and on this side of the Alps. 2nd. Of the more curious Catacomb paintings. In this account, or rather catalogue, many deficiencies must necessarily be met with; for, to attain completeness, personal inspection of the monuments scattered through churches and museums of Italy, France, and other countries would be indispensable, not to speak of visits to the Catacombs. No pains, however, have been spared to gather information from all accessible sources, and as there exists no other catalogue of these relics, it is hoped that the present one, even in its imperfect state, may be found of some use to students.

SCULPTURE.

Statues in Marble and Bronze.

Statues of the Good Shepherd.

Rome.

Early Christian statues, either in marble or bronze, may be reckoned amongst the rarest works of art that have reached us. There are in truth but a few to be enumerated. To the earliest and best of these belongs a small marble statue of the Good Shepherd, formerly in the Vatican Library, and now in the Christian Museum at the Lateran. This is a pleasing idyllic figure, and has artistic qualities that remind one of the works of a better period.* It represents the Pastor Bonus, with his tunic drawn up around his waist and his scrip hanging over his back, carefully and fondly holding with both hands the recovered lamb across his shoulders.† Several parts of this statue have been restored.

No. 1.

A small woodcut in Perkins' Tuscan Sculptors, vol. I. p. xliii. Also in Martigny's Dictionnaire des Antiquités chrétiennes, p. 515.

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* For this reason the Christian origin of the figure has even been called in question. See Ernst Förster's Geschichte der italienischen Kunst, vol. i. p. 54.

† The figure of the Good Shepherd, as it is represented in this ancient piece of sculpture, recalls at once the Parable of the Lost Sheep:—"And when he "hath found it, he layeth it on his shoulders, rejoicing" (St. Luke, xv. 5), as well as the words of Christ:—"I am the good shepherd: the good "shepherd giveth his life for the sheep" . . . "I am the good shepherd, "and know my sheep" (St. John, x. 11, 14). And we need, perhaps, scarcely add here that the shepherd's figure, although originally copied from Pagan models, was a favourite representation of the Saviour among the early Christians; for it must be familiar to all of our readers, who ever turned over the pages of the works illustrating subterranean Rome. "We find it," says Dr. Northcote, "painted upon the roofs and walls of the sepulchral chambers; "rudely scratched upon grave-stones, or more carefully sculptured on sarco- "phagi; traced in gold upon glass, moulded on lamps, engraved on rings; "and, in a word, represented on every species of Christian monument that "has come down to us" (Roma sotterranea, by J. Spencer Northcote and W. R. Brownlow, p. 235). According to Eusebius, the emperor Constantine, when he adorned the new capital of the empire with works of art, set up a bronze statue of the Good Shepherd above the large fountain in the Forum.

Another ancient marble statuette of the Good Shepherd, in the Lateran collection, is stiff and rudely executed. The shepherd carries the lamb with his right hand upon his shoulders, and has in his left a crook (pedum).

A plate, half-size of the original, in Perret's Catacombes de Rome, vol. IV. pl. 4.

Besides the two statuettes of the Good Shepherd at the Lateran, there is a third, of inferior style, in the Kircherian Museum of the Collegio Romano. (Perkins' Tuscan Sculptors, vol. I. p. xxxix.)

A small statue of the Good Shepherd, with the lamb, is also to be found at Seville in the collection of the Duke of Medinaceli. It dates probably from the end of the fourth century. The left hand is missing. (Hübner, Die antiken Bildwerke von Madrid, &c., p. 324.)

Seville.

Fourth century.

Statue of St. Hippolytus.

There remains only one early Christian statue in marble to be mentioned, the figure of St. Hippolytus, which of late years has been removed from the Vatican Library to the Christian Museum at the Lateran, where it is placed at the upper end of the hall. This statue was discovered in 1551 upon the Agro Verano. St. Hippolytus, who lived in the first half of the third century, is represented sitting on the cathedra, in the dress of ancient philosophers, the pallium philosophicum, with his right elbow resting upon a book, which he holds in his left hand. But the most important parts of the figure are modern restorations, and only its lower half and the chair of early date. On one side of the chair is engraved, in Greek, the Canon Paschalis, or table for calculating Easter, which the Saint invented, and on the opposite side a list of his writings.

Fifth century?

The date of this statue appears to be as uncertain as the real history of St. Hippolytus himself. The inscription on the chair is, however, from the style of the characters considered to be of a date at any rate not later than the sixth century.

A cast of this statue is in the Royal Museum at Berlin.

A photograph, by Robert Macpherson, in the Art Library, South Kensington, portfolio 402, No. 26.

Engraved in Fabricius' edition of the works of the Saint (S. Hippolyti Episcopi et Martyris Opera. 2 vols. Fol. Hamburgi, 1716–18). Lithographs in Perret's Catacombes de Rome, vol. V. pl. 1; and Bunsen's Hippolytus und seine Zeit, vol. 1. Also figured in Münter's Sinnbilder und Kunstvorstellungen der alten Christen, part ii. pl. 13, No. 92; and D'Agincourt's Histoire de l'Art, Sculpture, pl. 3, No. 1.

Statue of St. Peter.

Fifth century?

A well-known plastic work of the early times of Christianity is the bronze statue of St. Peter, in the nave of St. Peter's church at Rome. It is executed in close imitation of antique portrait statues. The Apostle, in Roman costume, is seated on a marble chair, with his right foot extended; his right hand is elevated in the act of blessing, and the keys of Heaven are in his left. Great reverence is paid by devotees to this ancient statue; on entering the Basilica they kiss the Apostle's right foot, and in consequence of such pious salutations, which have been bestowed upon this foot for ages, the toes have almost entirely been worn away. On St. Peter's festival the figure appears crowned and attired in the pontifical robes.

There is a tradition that by order of Pope Leo the First, in the middle of the fifth century, the famous bronze statue of Jupiter in the Capitoline Temple was melted down, and recast into this figure of the Apostle; and some antiquarians are even of opinion that it is the statue of Jupiter himself, with a new head and new hands. But the accounts which state that it is a work of the fifth century are most probably correct.

The white marble chair on which the Apostle is placed dates from the fifteenth century.

Engraved in La Patriarcale Basilica Vaticana, by Agostino Valentini, vol. i. pl. 105. Also in Denkmäler der Kunst, edited by Guhl and Caspar, vol. ii. pl. 36, No. 1; and Lübke's Geschichte der Plastik, 2nd edition, vol. i. p. 325.

Statuette of St. Peter.

A small standing bronze figure of St. Peter, believed to be of early date, has been engraved by Santi Bartoli (Le antiche lucerne sepolcrali, part iii. plate 27), and is mentioned by several writers. The Apostle is represented giving the benediction, and holding in his left hand the sacred monogram. This statuette, which is said to have been discovered in the Catacombs, belonged formerly to the Royal Cabinet at Berlin; but we are unable to state where it is now to be found. It may have been lost in 1806 with other rare objects of the Royal Prussian collection of curiosities of art, which had been carried off by the French, and were not recovered when the Allies had marched into Paris.

No. 2.

To judge by the engraving, this figure is executed in a rather good style, and the drapery especially is not without artistic merit. The Apostle's head has the broad features, the short thick beard and curled hair so well-known as characteristic of St. Peter.

There is, besides the engraving by Bartoli, a lithograph of this figure in Münter's Sinnbilder, &c., part ii. pl. 6, No. 21. Also a small woodcut in Martigny's Dictionnaire, p. 539.

Sculptured Sarcophagi and Reliefs in Marble.

The most numerous works of early Christian sculpture are reliefs of marble sarcophagi, illustrating the doctrines of the new religion, representing scenes from the Scriptures, and displaying almost the whole range of symbols in use among the early Christians. These reliefs are generally of very rude description, although highly interesting as Christian monuments. The intimate connexion with ancient Pagan art is, however, quite apparent in them, and it may even be said that the general mode of decoration of the earlier Christian sarcophagi is the same as on Pagan sculptured tombs. Some of these sarcophagi have been assigned to a date anterior to the fourth century; but this supposition appears chiefly to have been based upon the style in which they are sculptured, and we find no mention of a sarcophagus with distinctively Christian subjects which could be authenticated as belonging to the second or third century.

Sarcophagus of Junius Bassus.

Fourth century.

In the new Christian Museum at the Lateran the largest collection of Christian sarcophagi is to be seen. But some very remarkable monuments of this kind are also in churches and other museums of Rome, and among these deserves the first notice the sarcophagus of Junius Bassus, Præfect of the City, who died a neophyte, A.D. 359.* It stands in the crypt of St. Peter's church, the "Grotte Vaticane," and was discovered in 1595, during the excavations for the Grotte Nuove, near its present place.

The front of this sarcophagus has a double row of reliefs, divided into compartments by columns, and representing ten, or rather nine, sacred subjects. In the centre of the upper row, Christ, a classic figure, youthful and beardless, and with a round-shaped face, is enthroned between St. Peter and St. Paul. He has the volumen, or Book of the Gospel, in His hand, and under His feet is Heaven (Uranus), figured in the

* The sarcophagus bears an inscription, which has been rendered into English as follows:—"Junius Bassus, who lived forty-two years and two "months. In the very year in which he was Præfect of the City, he went to "God, a neophyte, on the 25th August, A.D. 359."

No. 3.—Sarcophagus of Junius Bassus. Fourth century.

antique manner as a bearded man holding a veil like a canopy above his head.—The subject of the next relief on the left is not fully ascertained. Aringhi supposed it to portray St. Peter's Denial of the Saviour, but we miss the cock usually appearing in representations of that Biblical scene.—The other relief on the left side is easily to be recognized as Abraham on the point of offering up his son Isaac—the type of the Sacrifice of Christ;—it is one of those groups which are most frequently repeated in early Christian art. Isaac, with his hands bound behind his back, kneels before the altar upon which a fire is kindled; Abraham has raised the knife, which is arrested by a hand from above. A lamb stands beside the Patriarch.—On the right we see a subject extending through two compartments, Christ before Pilate, who is preparing to wash his hands.

The centre of the row beneath is occupied by the Entry into Jerusalem; and to the right are Daniel standing naked between two Lions, his hands expanded crosswise (the figure of the Prophet is modern); and Christ being led away from the Garden (or, as has been supposed by others, St. Peter going to prison);—to the left the suffering Job—a type of the sufferings of our Lord—with his wife and one of the friends; and Adam and Eve after the Fall. The latter stand on either side of the Tree of Knowledge, round which the serpent is coiled. By the side of Adam we see a wheatsheaf, and by that of Eve a lamb, which are understood to be symbols of the labour awarded to man and woman, the wheatsheaf referring to tillage, the lamb to the spinning of wool.

There are altogether twenty-nine human figures upon the front.

Some very curious reliefs minutely sculptured over the columns of the lower range represent the symbolic figure of the Lamb performing miracles and acts, mystically selected from both the Old and New Testament:—A lamb strikes water from the Rock; another performs the miracle of multiplying the loaves; a lamb gives Baptism to another one; a lamb touches with a wand a mummy placed upright in the tomb (the usual representation of Lazarus); and another one receives the Tables of the Law.

The back of the sarcophagus has no sculptures; the ends are adorned with representations of the Four Seasons—winged boys, or genii, are engaged in operations proper to the different periods of the year.

For its style and technical execution this celebrated monument is considered as one of the best works of early

Christian sculpture; but it betrays notwithstanding sufficiently the decline of art, especially by the treatment of the nude in the figures of our first parents.

Casts of the sarcophagus of Junius Bassus are in the Lateran collection and in the Museum of Christian Antiquities of the Berlin University.*—Plates in Bosio's Roma sotterranea, p. 45; Aringhi's Roma subterranea novissima, vol. i. p. 277; Bottari's Sculture e pitture sagre, estratte dai cimiterj di Roma, vol. i. pl. 15; D'Agincourt's Histoire de l'Art, Sculpture, pl. 6, Nos. 5–11; Du Sommerard's Les Arts au moyen âge, Album, 1re série, pl. 2; Kinkel's Geschichte der bildenden Künste bei den christlichen Völkern, pl. 7 e; Denkmäler der Kunst, edited by Guhl and Caspar, vol. ii. pl. 36, No. 8; in the History of our Lord, by Mrs. Jameson and Lady Eastlake, vol. i. p. 13; and Lübke's History of Art, English translation, vol. i. p. 310. (The plate in Pistolesi's large work on the Vatican, vol. ii. 19, is rather inaccurate.)

Sarcophagus of Anicius Probus.

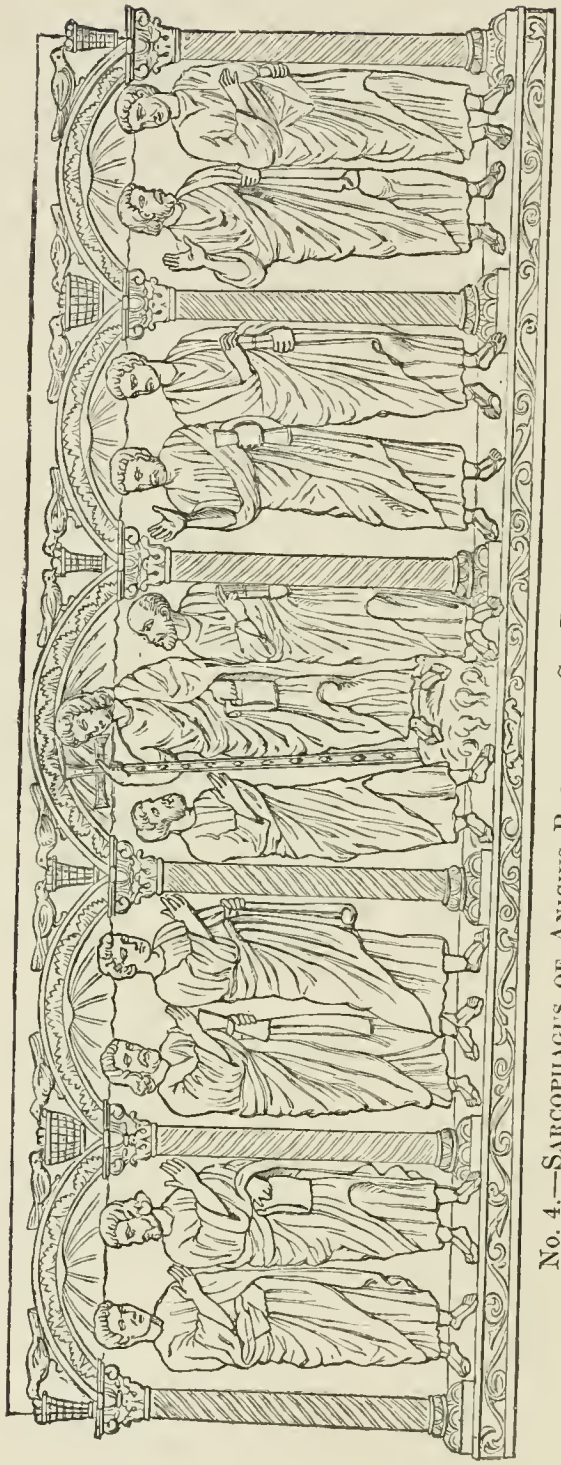
Close of the fourth century.

In the small Chapel of the Sacred Column at St. Peter's we find the sculptured tomb of an illustrious Roman, Sixtus Anicius Petronius Probus, who was several times Consul and afterwards Prætorian Præfect, or governor, of the province of Italy. He died A.D. 395. His sarcophagus was used as a baptismal font till the year 1694, when it was transferred to its present place. As a work of art it is inferior to that of Junius Bassus. On the front and both ends, Christ and his Disciples are grouped under arches, supported by fluted columns. The Saviour is placed in the centre of the front. He appears without beard,—a youthful form and figure, as usual in these early representations, in His right hand the ornamented Cross, in His left the Book of the Gospel, and standing on the Mount, from which issue the four rivers of Paradise—a type of the Evangelists. Beside Him are St. Peter and St. Paul, with one uplifted hand, like most of the other disciples, "in that "attitude understood to express assent or reverential "attention."† Over the columns, between the arches, stand baskets of grapes, and doves are picking at them.

The back of this sarcophagus is likewise ornamented with sculptures, and in its centre we see the figures of Probus and his consort Anicia Faleonia Proba, joining their hands, as wedded pairs are represented on Pagan sepulchral monuments. It is, however, an erroneous supposition that this

* This collection ("Christlich-archæologisches Museum") was formed at the suggestion of the Professor of Divinity, Dr. Ferdinand Piper, the learned author of "Mythologie und Symbolik der christlichen Kunst," &c. It is chronologically arranged, and contains casts of Christian sarcophagi at Rome and Milan.

† Hemans' History of Ancient Christianity and Sacred Art in Italy, p. 63.



No. 4.—Sarcophagus of Anicius Probus, in St. Peter's Church. Fourth century.

sarcophagus had been the receptacle for the remains of both husband and wife; for the tomb of Falconia herself, as well as that of her daughter-in-law, Juliana, had also been discovered, but they have unfortunately not been preserved. (*See* Platner's description of St. Peter's Church in "Beschreibung der Stadt Rom," vol. ii. part i. p. 94, *seq.*)

Photograph (from an engraving) in Parker's Series of Photographs illustrative of the Archæology of Rome, No. 451*b*. Plates in Bosio's Roma sotterranea, pp. 49, 51, 53; Aringhi's Roma subterranea, vol. i. pp. 281, 283, 285; and Bottari's Sculture e pitture sagre, vol. i. pl. 16–18; also in D'Agincourt's Histoire de l'Art, Sculpture, pl. 9, Nos. 12–15.

There is a treatise on this sarcophagus: De sarcophago marmoreo Probi Anicii . . . in templo Vaticano, dissertatio Abb. Jo. Christophori Battelli (8vo. Romæ, 1705).

Sarcophagus of Petronius Probus.

In the Basilica of Santa Maria Maggiore the altar of the small chapel of S. Lucia consists of a Christian sarcophagus dating from the fourth century. It is supposed to have belonged to Petronius Probus, Consul in A.D. 341, and was discovered in the cemetery of St. Lucina, and removed from there first to St. Paul's Church, and afterwards by order of Sixtus the Fifth to its present position. This sarcophagus is ornamented with a double row of reliefs representing ten scriptural subjects. In the upper row we see: The Raising of Lazarus (the figure of Lazarus in the tomb has disappeared); St. Peter's Denial; Moses receiving the Tables of the Law; Abraham offering Isaac; and Pilate washing his hands. In the row underneath: Moses showing the people the water coming out of the Rock in Horeb; Daniel amidst the Lions; Moses reading the Book of the Covenant to the people (Exodus, xxiv. 7); the Healing of the Blind; and the Multiplication of the Loaves and Fishes. The middle of the front is occupied by two male portraits in a shell-shaped medallion. Fourth century.

Photograph in the Art Library, South Kensington, portfolio 406, No. 48. Plates in Aringhi's Roma subterranea, vol. i. p. 423; and Bottari's Sculture e pitture sagre, vol. ii. pl. 49.

Sarcophagus in S. Lorenzo without the Walls.

Under the portico of the Church of San Lorenzo without the walls we find a sarcophagus, which is supposed to have contained originally the remains of Pope St. Zosimus, who died A.D. 417, and afterwards of Damasus the Second, whose Rome.

death occurred in 1048. The bas-reliefs upon it represent vines, and genii joyfully gathering the grapes, with peacocks, and other birds and animals.

Photograph in Parker's Series, No. 318. Plates in Bottari's Sculture e pitture sagre, vol. iii. p. 19; and D'Agincourt's Histoire de l'Art, Sculpture, pl. 6, No. 1.

Sarcophagi in S. Prassede.

In the Confessional of the Church of Santa Prassede stand four fluted ancient sarcophagi, containing the remains of Saints, and especially of the virgin Saints Praxedis and Pudentiana. One of these has in front the portrait of a youth for whom the tomb once was intended; and below it Jonah under his gourd, with the "great fish," as an attribute of the Prophet. On each end of the sarcophagus the figure of the Good Shepherd is sculptured.

Sarcophagi of SS. Constantia and Helena.

Fourth century.

In the Hall of the Greek Cross at the Vatican are two sarcophagi of red Egyptian porphyry, remarkable for their great size, and probably the largest ever made out of that material so difficult to work. One of these is the sarcophagus of the daughter of Constantine the Great, St. Constantia, who died A.D. 354. It formerly stood in the mausoleum erected by the emperor, now the Church of Santa Costanza, near S. Agnese without the walls. Pope Paul the Second had selected this massive and valuable sarcophagus for his own tomb in St. Peter's Church, and had already begun to remove it, when he died (1471). Sixtus the Fourth, his successor, restored it to its original position, but in 1780 it was brought to the Vatican by Pius the Sixth.

This sarcophagus is hewn out of a mighty single block of porphyry; and as regards the polishing of the stone, "every-"thing possible has been achieved." The reliefs with which it is covered are, however, executed in a very clumsy manner, indicating the fallen state of sculpture in Constantine's time. On the front and back we see winged boys, or genii, gathering grapes, encircled with heavy arabesque festoons, and below them peacocks—symbols of immortality—and rams. On each end are three boys treading out the grapes. On account of these representations the sarcophagus of Constantine's sainted daughter was once popularly called the Tomb of Bacchus; but the vintage is an emblem frequently to be

met with upon Christian monuments. The cover of this sarcophagus is likewise made out of a single piece, and ornamented with four Bacchic masks and festoons. The base, distinguished by the more blackish colour of the stone, is modern.

Photograph in Parker's Series, No. 210. Plates in Aringhi's Roma subterranea, vol. ii. p. 157; Ciampini, De sacris ædificiis a Constantino Magno constructis, pl. 31; Bottari's Sculture e pitture sagre, vol. iii. pl. 132; Visconti's Museo Pio-Clementino, vol. vii. pl. 11–12*c*; and Pistolesi's Il Vaticano descritto ed illustrato, vol. v. pl. 116.

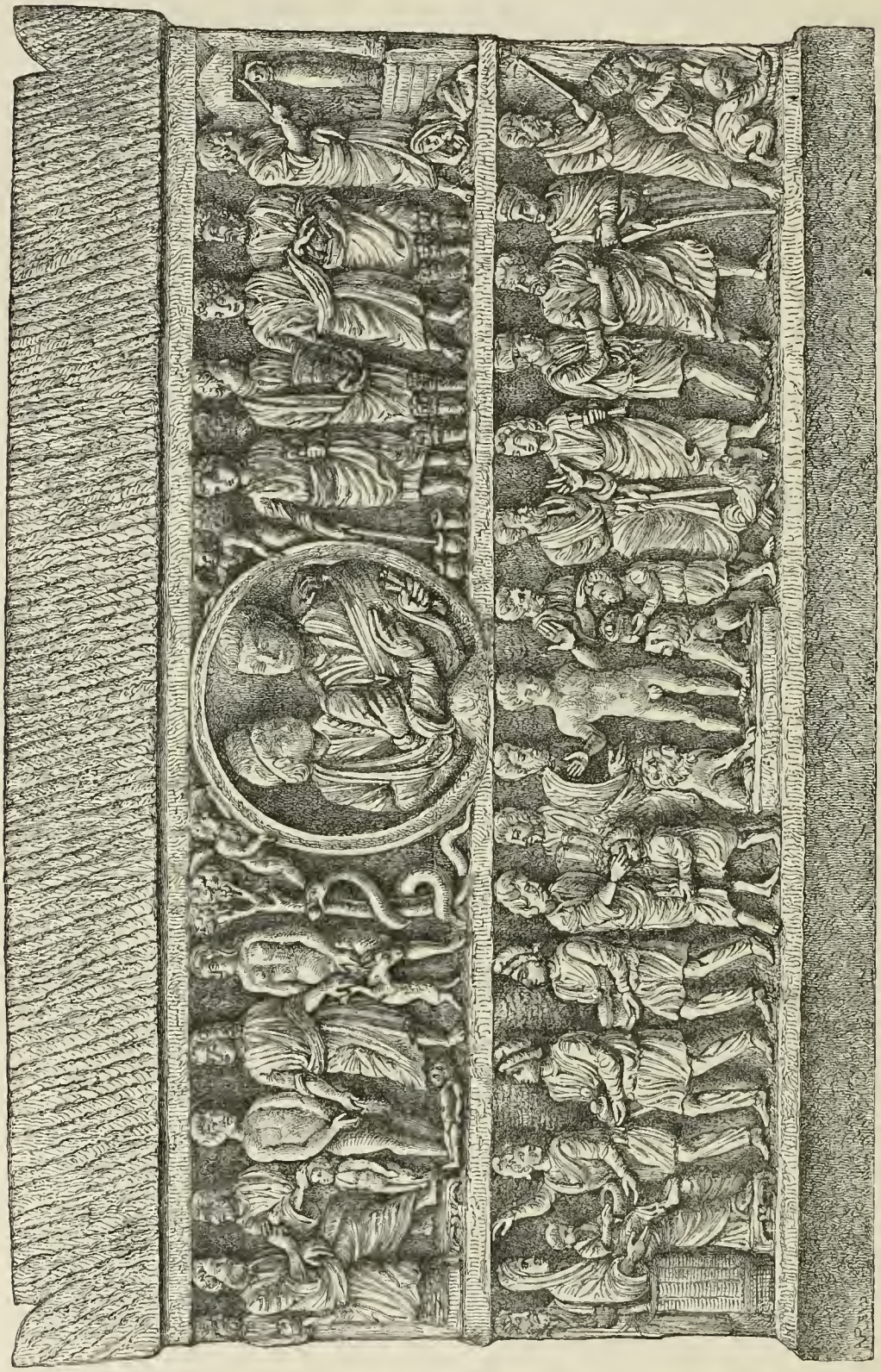
The other sarcophagus is that of St. Helena, Constantine's mother, whose death occurred about A.D. 328. It belonged originally to the mausoleum of the empress, the ruins of which, the so-called Torre Pignattara, are still standing beyond the Porta Maggiore, and was removed from thence to the Lateran Basilica in the middle of the twelfth century by Pope Anastasius the Fourth. It first stood in the porch of the Lateran Church, and in bringing it to the tribune in the year 1600 it was much injured. When ultimately transferred to the Vatican Museum, by order of Pius the Sixth, it was subjected to a thorough process of restoration, which required the labour of no less than twenty-five stonecutters for a period of nine years. Fourth century.

"This sarcophagus," says Emil Braun, "resembles the former one in size, and is hewn out of a block of porphyry, evidently brought from the same quarry. The reliefs upon it are, on the whole, somewhat better executed, but have even less merit as regards invention . . . Horsemen hovering in the air, and below them prisoners and corpses scattered around, seem intended to represent a triumphal procession, or even a field of victory . . . Here is all arbitrary, and the tolerable execution of individual parts only renders the want of meaning still more striking."—(The Ruins and Museums of Rome, English edition, p. 170 *seq.*) On the front and back of the sarcophagus are busts of Constantine and St. Helena. The cover is adorned with figures of victory, couching lions, and festoons.

Photograph in Parker's Series, No. 209. Plates in Aringhi's Roma subterranea, vol. ii. p. 41; Ciampini, De sacris ædificiis, &c., pl. 28; Bottari's Sculture e pitture sagre, vol. iii. pl. 196; and Pistolesi's work on the Vatican, vol. v. pl. 116.

Sarcophagi in the Lateran Museum.

After having noticed the more interesting monuments of this kind in Roman churches and in the Hall of the Greek Cross, we must now turn our attention to the new Christian



No. 5.—Sarcophagus from St. Paul's without the Walls. Lateran Museum. Fourth century.
From a Photograph.

Museum on the first floor of the Lateran Palace, which contains the sculptured sarcophagi, formerly exhibited in the Museum Sacrum or Christianum of the Vatican. Twenty-three principal sarcophagi are seen in this collection; but we can here only describe some of those which are considered most remarkable for their sculptures.

We begin with the largest sarcophagus, which is placed near the entrance of the hall. This sarcophagus was discovered some years ago under the floor of St. Paul's Church, on the Ostian way, during the works for the restoration of that grand edifice. It is considered to date from the latter part of the fourth century, when the basilica was rebuilt by the emperors Valentinian the Second, Theodosius, and Honorius. The reliefs upon its front are arranged in two rows. The centre of the upper row is occupied by the busts of a man and woman, with unfinished faces, in a medallion, supported by two genii. On the left is a male figure seated, in the act of benediction, with another figure behind, and a third in front. This group has been explained as representing the Three Persons of the Holy Trinity (?). The next group is Christ with our First Parents, and the serpent presenting the apple. The Saviour stands in the midst, and with one hand gives the wheatsheaf to Adam, and with the other the lamb to Eve. On the right we behold the figure of Christ, touching three vases before Him with a wand—a representation of the changing water into wine. The other subjects are the Multiplication of the Loaves and Fishes, and the Raising of Lazarus, with Martha kneeling at the Saviour's feet. Fourth century.

In the middle of the lower range we see Daniel between two Lions, with Habbacuc bearing food to the Prophet. On the left are the Virgin and Child, with the Wise Men from the East, in Phrygian caps and trowsers, offering their gifts; and the Healing of the Blind. On the other side, St. Peter, with the cock, and Christ; St. Peter being seized by the Jews, who wear those round caps with which they are often represented in early Christian sculptures; and Moses striking water from the Rock, with two figures receiving it eagerly on their knees.

An elaborate explanation of the reliefs of this sarcophagus is given in the Marchese Ricci's Storia dell' Architettura in Italia, vol. i. p. 54, *seq.* *See* also, ibid. p. 40.

A photograph in the Art Library, South Kensington, portfolio 406, No. 32. Lithographed in Roma sotterranea, by Rev. J. Spencer Northcote and Rev. W. R. Brownlow, pl. 19. A small woodcut in Martigny's Dictionnaire, p. 597.

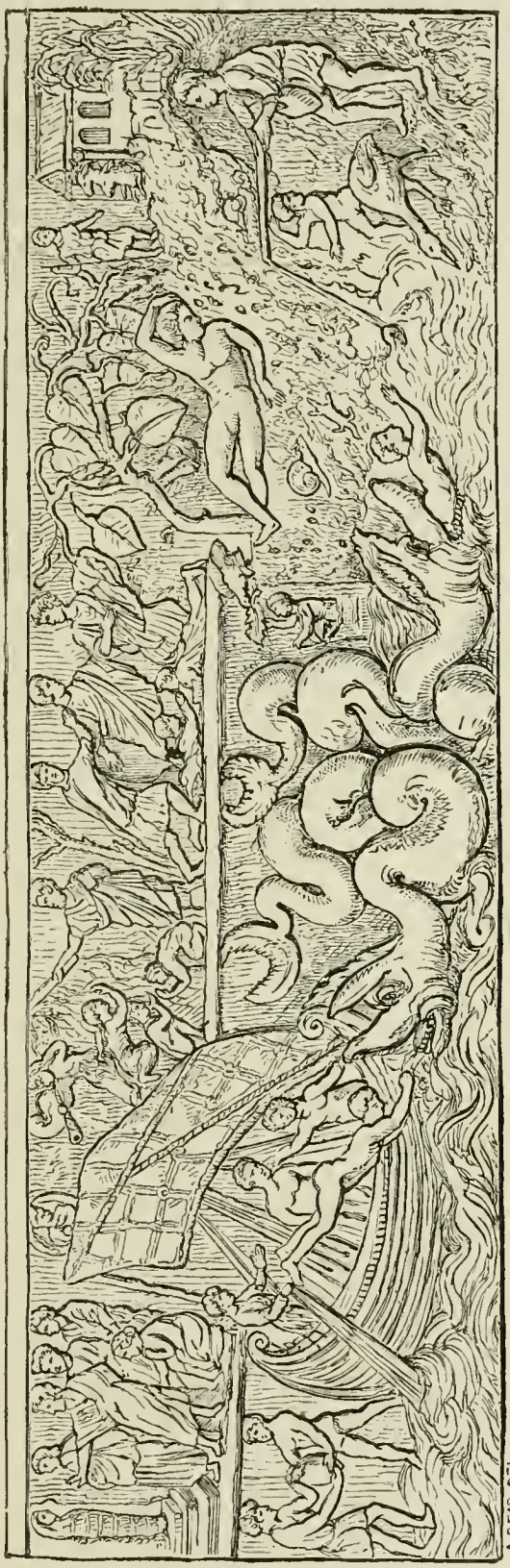
A large sarcophagus in this Museum, reckoned among the oldest known, is said to have been found before the gate of San Sebastiano. Its front is covered with vines, upon the branches of which stand naked winged boys, or genii, picking grapes and collecting them into small baskets, while another winged boy is treading them out below. There are, besides, two little goat-herds, one of them milking his goat. Three larger figures of the Good Shepherd occupy the centre of the front and the two corners; and it must be noticed that the middle one of these Shepherds appears as a bearded man —a rare deviation from the usual representations. The ends of this sarcophagus are also adorned with reliefs, representing scenes of the vintage and olive gathering.

Photograph in the Art Library, South Kensington, portfolio 406, No. 37. Engraved in Garrucci's Monumenti del Museo Lateranense, pl. 49, Nos. 1–4.

On the same side of the hall stands another sarcophagus, the front of which is literally crowded with figures. The most conspicuous representation upon it is the story of the Prophet Jonah—a type of the Burial and Resurrection of Christ—in three parts,—Jonah being thrown out of the ship to the sea-monster; Jonah escaping, with outstretched arms, from the monster's jaws; and Jonah asleep under his gourd. Above these reliefs we see the Raising of Lazarus; Moses striking water from the Rock, with three figures stooping to drink; further, a doubtful subject, in which three men are running, the middle one, who wears a round Jewish cap, being seized by the others, and two men lying prostrate on the ground. This group is believed by some to represent the apprehension of St. Peter. There is also a Good Shepherd watching over two sheep in a small temple-like building, "probably intended for the Church" (?); and a small figure of Noah in the Ark, which is, as usual in early Christian wall-paintings and sculptures, a mere square box provided with a lid.

This sarcophagus is likewise considered to be of early date. It had been discovered in the crypt of St. Peter's church, and was for some time used as cistern for a fountain in the grounds of the Villa Medici, on the Pincian hill. The cover placed upon it, which is ornamented with fantastic sea-monsters, and bears a Christian inscription, belongs therefore most probably to another tomb.

Photograph in the Art Library, South Kensington, portfolio 406, No. 40. Plates in Aringhi's Roma subterranea, vol. i. p. 335; and in Bottari's Sculture e pitture sagre, vol. i. pl. 42.



No. 6.—Sarcophagus in the Lateran Museum.
From a Photograph.

Fourth century.

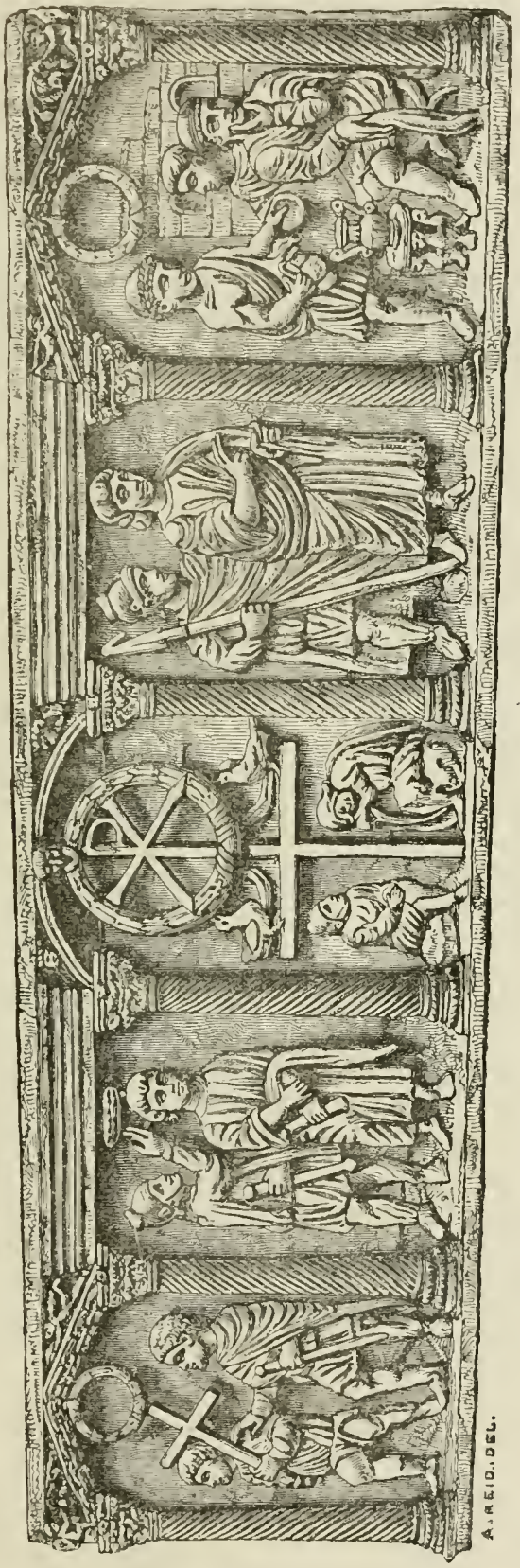
Another exceedingly remarkable sarcophagus is the tenth on the left side of the hall, which stands under a canopy, supported by two beautiful columns of Pavonazzetto marble, and is intended to show how the sarcophagi were placed in the vestibules of the ancient basilicas.* This tomb was discovered in the crypts of the Vatican; it is believed to date from about the middle of the fourth century. The front displays a series of figures in high relief divided by eight richly decorated columns; in the centre, the youthful Christ enthroned between Apostles, to one of whom, supposed to be St. Paul, he delivers the Book of the Gospel. His feet are upon Earth (Tellus) as His footstool, which is represented, as on Pagan monuments, by a female figure holding a veil stretched above her head. On the right and left we see Abraham's Sacrifice, and Christ before Pilate, who is washing his hands. The sculptures with which the ends are ornamented excite peculiar interest. On one end are the Saviour and St. Peter, with the cock on an Ionic pillar placed between the figures, and an early Christian basilica as well as a detached baptistery in the background. On the other end, which has also a curious architectural background, Christ and a woman at His feet, probably, according to Aringhi, Martha, or the Syrophenician woman; and Moses striking water from the Rock, with a kneeling figure receiving it.

Photographs in the Art Library, South Kensington, portfolio 402, No. 25; portfolio 406, No. 34; and in Parker's Series, Nos. 415*a* and 415*b*. Engraved in Bosio's Roma sotterranea, pp. 85 and 87; Aringhi's Roma subterranea, vol. i. pp. 317 and 319; Bottari's Sculture e pitture sagre, vol. i. pl. 33–34; and D'Agincourt's Histoire de l'Art, Sculpture, pl. 5, Nos. 1–3.

Late fourth, or fifth century.

Especial notice must further be taken of a sarcophagus, which displays in the middle of its front the monogram of Christ, surrounded by a crown of immortality, with two doves on the arms of the cross supporting it, and figures of the sleeping and waking soldiers beneath. On the right and left of this relief are portrayed scenes from the Passion, namely, Christ brought before Pilate, who is preparing to wash his hands, Christ bearing His Cross, under the guard of a soldier, and the Crowning with Thorns. The two latter subjects belong to the most curious that have been found, such scenes of the Passion of our Lord being generally excluded from early Christian art. It has, however, been remarked that in the Crowning with Thorns, the crown,

* Murray's Rome, 7th edition, p. 265.



No. 7.—Sarcophagus with Scenes from the Passion. Lateran Museum. Late fourth, or fifth century.
From a Photograph.

which a soldier places on the Saviour's head, resembles rather a crown of glory than one of thorns.

A cast of this sarcophagus in the Christian Museum of the University of Berlin.

Photograph in the Art Library, South Kensington, portfolio 406, No. 33. A small woodcut in Roma sotterranea, by Northcote and Brownlow, p. 307.

Fourth century.

An interesting piece of sculpture in the Lateran Museum, which formed the front of a sarcophagus, represents Elijah, taken up into Heaven—a type of the Resurrection. It is supposed to date from the early part of the fourth century. Elijah is standing in a chariot drawn by four fiery horses (an ancient quadriga), and gives his mantle to Elisha, who reverently holds forth a fold of his own cloak to receive it. The figure of the Prophet in the quadriga is evidently copied from a Pagan model—Helios riding in his chariot.

Above the Ascension of Elijah is placed a fragment of a small sarcophagus showing an early representation of the Nativity, with the ox and the ass staring naively into the manger; and, besides, the Wise Men in Phrygian caps, with a camel standing behind them.

A photograph, showing both these representations, in the Art Library, South Kensington, portfolio 406, No. 41. Small woodcuts of the Ascension of Elijah in Perkins' Tuscan Sculptors, vol. i. p. xxxix.; and Martigny's Dictionnaire, p. 231.

Sarcophagi and Reliefs in other Collections at Rome.

Fifth century.

The Capitoline Museum has two marble sarcophagi, with Christian emblems, one belonging to a certain Licentius, who died A.D. 406, during the Consulate of Arcadius and Anicius Probus, and the other, of nearly the same period, belonging to the public orator (Rhetor urbis) Flavius Magnus. They were recently discovered under the Basilica of San Lorenzo fuori le mura. (Murray's Handbook of Rome, 7th edition, p. 252.)

The Hall of the Faun of this Museum contains also the front of a Christian sarcophagus, which once enclosed the ashes of a certain Materna, as is indicated by the inscription in the centre:—*Aurelia Susilia mater fecit filiæ Maternæ in pace.* To the right we see the effigy of the deceased, and

No. 8.—The Ascension of Elijah. Lateran Museum.
From a Photograph.

three naked youths with baskets of fruit; to the left winged boys, or genii, gathering and treading out grapes. (*See* Museum Capitolinum, edited by Bottari, vol. iv. p. 243.)

In the "Custodia" of Relics in the Apollinare College at Rome is a small marble bas-relief, representing the Good Shepherd, which was found in 1839 in the Catacomb of St. Agnes. The Shepherd is seated upon a stone at the foot of a tree. He holds a crook in his left hand, and with his right gives food to a lamb.

A lithograph, half-size of the original, in Perret's Catacombes de Rome, vol. ii. pl. 55.

Sarcophagi and Reliefs in other Italian Cities.

Perugia.

Fourth century.

In the Church of San Francesco dei Conventuali at Perugia a fine Christian sarcophagus, with the youthful classic figure of Christ, is placed below the altar. From the style in which its reliefs are sculptured, it is considered to be of a date little earlier than that of the tomb of Junius Bassus in St. Peter's. (*See* Rumohr, Italienische Forschungen, vol. i. p. 168.)

Fermo.

Fourth century?

At Fermo we find in the crypt of the Cathedral a Christian sarcophagus, supposed to date from the fourth century, with sculptures singularly interesting for their subjects. They represent Tabitha being restored to life by St. Peter (Acts ix. 36–41), the imprisonment of St. Peter, and his deliverance by the Angel of the Lord.

This monument has been published by Raffaele de Minicis, a learned advocate of Fermo. See also the periodical L'Amico cattolico, vol. vii. (Milano, 1844) p. 397.

Ancona.

Fifth century.

A richly decorated Christian sarcophagus, that of the Prætor Titus Gorgonius, stands in one of the subterranean chapels of the Cathedral Church of San Ciriaco at Ancona. It is supposed to date from the fifth century, and is on all four sides covered with bas-reliefs. Upon its front we see the bearded figure of Christ standing on the Mount, surrounded by ten Apostles, one of whom, to His left, still

holds the fragment of an ornamented cross, which has been broken off. At the Saviour's feet are the kneeling figures of a man and a woman, probably intended for Gorgonius and his wife. The back of the sarcophagus shows the full-length figures of Gorgonius and his consort joining their hands; and among the subjects portrayed on the ends we recognize Abraham offering Isaac, and Moses receiving the Law.

The cover of this sarcophagus has also sculptures, representing, among other, somewhat doubtful subjects, the Nativity, with the Wise Men. In the middle of the front of the cover, in a tablet supported by two genii, is an inscription, which has been published by Muratori in his Novus Thesaurus Veterum Inscriptionum, vol. iv. p. 2022, No. 2.

Engraved in Relazione dello scuoprimento, e ricognizione fatta in Ancona dei sacri corpi di S. Ciriaco, Marcellino, e Liberio, Protettori della città (by Father Odoardo Corsini, Roma, 1756), plates 4–5.

Florence.

At Florence we see an early Christian sarcophagus amongst the Roman sepulchral monuments which are placed in the corridors of the Uffizj. It has very rude sculptures, representing the story of the Prophet Jonah in the usual manner—Jonah cast to the monster of the deep; and Jonah reposing under an arbour. (Murray's Central Italy, 5th edition, p. 149.)

Pisa.

Among the numerous sarcophagi of various styles preserved in the Campo Santo at Pisa there are also some curious examples of early Christian sculpture. One of these, with the well-known figure of the Good Shepherd, is considered to belong to the earliest that have reached us. (*See* Burckhardt's Cicerone, 2nd edition, p. 548.)

Ravenna.

To the most celebrated monuments of early Christian times belong those at Ravenna, the ancient capital of the Italo-Gothic kingdom, and the seat of the Greek Exarchs. There are five marble tombs in the mausoleum of the Empress Galla Placidia, called also the Church of SS. Nazario e Celso, which was built towards the middle of the

Fifth century.

fifth century. The largest of them, a massive sarcophagus of the finest Greek marble, is said to have enclosed the remains of Galla Placidia, who died A.D. 450. It has in the centre an empty tablet for an inscription, and no ornaments whatever, but many holes on its surface indicate that it once was overlaid with precious metals. In this tomb—as the tradition goes—the daughter of Theodosius the Great and mother of Valentinian the Third, was sitting upright in a chair of cedar wood, clothed in her gorgeous imperial robes, and might be seen, through a small aperture in the side next the wall, even as late as 1577. But on the 3rd of May of that year some inquisitive boys inserted a lighted taper into the aperture, and thus, the robes taking fire, the body was soon reduced to ashes.

In the recess on the right side of the mausoleum stands a sarcophagus, said to have enclosed the body of the Emperor Honorius, half brother of Galla Placidia, who died at Ravenna, A.D. 423. This urn is of a more elegant style of workmanship than the four others. The front is divided into three compartments by fluted columns. In the middle one is the figure of the Lamb of God, with its head turned backward, standing before the Cross, on whose arms two doves are resting; the compartments to the right and left contain simply crosses.

This sarcophagus has a cover of hemispherical shape, which is decorated with imbricated scales, and on the ends of which doves, drinking from vases, are sculptured.

The tomb in the recess on the left side is reported to be that of the Emperor Constantius the Third, the second husband of Galla Placidia and father of Valentinian the Third, whose death occurred A.D. 421. It is somewhat smaller than the sarcophagus of Honorius. Upon its front are the figures of three lambs; the middle one, standing on the Mount whence issue the four streams of Paradise, represents the Saviour, while the two others are typical of the Christian community. On each side of these lambs stands a palm-tree.—One end of the sarcophagus, which is turned towards the entrance of the church, displays palm-trees, doves drinking, and similar symbolical figures; but the other end, not exposed to view, has no sculptures.

This urn is provided with a cover, the corners of which bear the monogram of Christ.

On the two smaller sarcophagi, placed to the right and left of the entrance, only the Cross is sculptured. They are said to contain the ashes of the tutors of Valentinian and his

sister Honoria, a statement which, however, rests upon nothing but vague tradition.

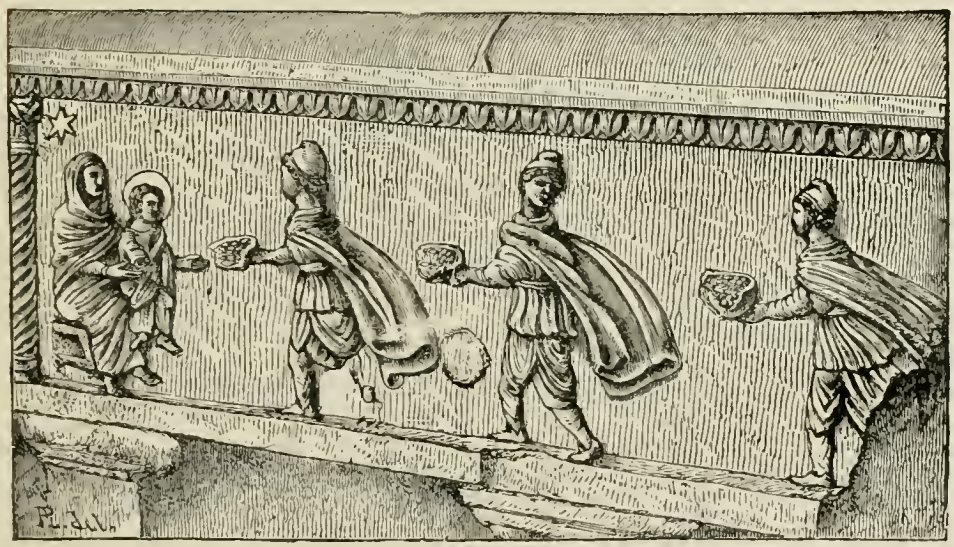
An object of great interest in this mausoleum is also the ancient altar, composed of three massive slabs of oriental alabaster. It is assigned to the sixth century, and formerly belonged to the Church of San Vitale, where it probably served as high altar instead of the modern one now to be found there, and whence it was removed at the beginning of the last century. The front is ornamented with the Cross, on each side of which are a lamb and a peacock. Sixth century. Ravenna.

A photograph of the interior of the Mausoleum, showing the position of the altar and the principal sarcophagi, in the Art Library, South Kensington, portfolio 419, No. 45.

In the Basilica of San Francesco (formerly S. Pietro) at Ravenna is a fine sarcophagus, assigned to the fourth century, and containing the remains of St. Liberius, archbishop of the see; it is used as an altar. The bas-reliefs with which it is decorated represent the Saviour and the Apostles. Fourth century.

Photograph in the Art Library, South Kensington, portfolio 419, No. 25.

In the Basilica of San Vitale must be noticed the sculptured marble tomb of Isaac, the eighth Exarch, or governor, who died at Ravenna, according to Muratori, A.D. 644. It stands "in a recess off the passage from the side door of the "basilica leading towards the street."* Upon the front is Seventh century.



No. 9.

* Murray's Northern Italy, 9th edition, p. 533.

No. 10.—Sarcophagus in the Church of Sant' Apollinare in Classe.
From a Photograph.

a representation of the three Wise Men, who appear, as usual, in Phrygian caps and trowsers, bearing their gifts, and approaching the Virgin and Child, above whose heads the wondrous star is seen, with hasty strides, their cloaks flying behind. The head of the Child is encircled with a nimbus, in plain form, but there is no such attribute of sanctity round the Virgin's head.

Upon the right end we see the Raising of Lazarus, and upon the left, Daniel amidst the Lions. The cover of this sarcophagus bears a laudatory Greek inscription in memory of the Exarch Isaac, mentioning also his mourning wife Susanna, whose widowhood is compared to that of the turtle dove.

See Guida di Ravenna, esposta da Gaspare Ribuffi (1835), p. 46. A photograph in the Art Library, South Kensington, portfolio 419, No. 24.

The Church of Santa Maria in porto fuori, situated about two miles from Ravenna, beyond the Porta Alberoni, and founded by Beato Pietro Onesti, called Il Peccatore, contains an ancient sarcophagus wherein the body of the founder was deposited, A.D. 1119. Upon the front of this tomb we see the beardless figure of Christ enthroned between four Apostles, one of whom, probably St. Peter, approaches Him with covered hands.

Photograph in the Art Library, South Kensington, portfolio 419, No. 27.

In the celebrated Basilica of Sant' Apollinare in Classe, about two miles and a half distant from the city gate of Ravenna, we find several marble sarcophagi, in an excellent state of preservation. One of these displays upon the front the youthful figure of Christ enthroned between Apostles, who reverently approach Him with covered hands. To the right of the Saviour is St. Paul, who receives the volumen from His hand, and to the left St. Peter, who bears the Cross and Key. Two other figures are offering crowns of victory, or immortality.

The other sarcophagi have no figures, but are richly decorated with foliage, crosses, doves, peacocks, palm-trees, and similar Christian symbols. A particularly beautiful one

bears an inscription showing it to be the tomb of Theodorus, archbishop of the see, who lived in the seventh century.

No. 11.

Photographs in the Art Library, South Kensington, portfolio 419, Nos. 19-23.

Verona.

The crypt of the ancient Church of San Giovanni in Valle at Verona contains two Christian sarcophagi, the date of which is not ascertained. One of them has in the middle of its front the bearded figure of the Saviour, with the volumen in His hand, standing upon a rock, whence issue four streams, which represent the four rivers of Paradise, a type (as we mentioned before) of the Evangelists. To His right we see St. Peter, indicated by the cock on a pillar, and to His left St. Paul (according to Maffei), bearing the cross on his shoulder. The other groups are:—Christ and the sick woman, who touches the hem of His garment; Judas betraying Christ with a kiss, a subject very rarely to be met with in early Christian art; the cure of the possessed boy; and Christ and the Woman of Samaria, on each side of a draw-well. The latter subject belongs also to the

rarest. The woman has by means of a pulley drawn up the bucket, which has—as Mrs. Jameson remarks—"the shape of the antique bronze buckets we see so often in the collections of antiquities," and our Lord, a beardless, classic figure, who is like the woman standing, and not seated, as the Gospel represents Him, extends His hand over the bucket, or the well, as if speaking the words: "Whosoever drinketh of this water shall thirst again; but whosoever drinketh of the water that I shall give him, shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life" (St. John, iv. 13, 14). Above these reliefs are some smaller ones, representing Moses receiving the Law, Daniel amidst the Lions, and two subjects of doubtful interpretation.

The sculptures of the other sarcophagus are far less interesting with regard to subjects, though of a better style of workmanship; they represent the busts of a husband and wife in a shell-shaped medallion, with the figures of St. Peter and St. Paul.

Both these monuments are engraved in Maffei's Museum Veronense, p. 484. Also in Verona illustrata, by the same antiquarian, part iii. pl. 2, Nos. 1–2.

Brescia.

The Museum of Antiquities (Museo Patrio) at Brescia possesses, besides early Christian inscriptions, some sculptured fragments of an ancient Christian sarcophagus. Upon one of them is Daniel between two Lions, with Habbacuc offering to the Prophet in a basket the "dinner" which God has sent

No. 12.

him*, and which here consists of bread and fish—a mystical allusion, it is believed, to the Eucharist. A hand stretched out from Heaven, which is indicated by some stars, holds Habbacuc suspended by the hair of his head, according to the words in the History of Bel and the Dragon, 36 :—"The Angel of the Lord took him by the crown, and bare him by the hair of his head."

Upon another fragment we recognize the figure of Job sitting on an eminence meant for the heap of ashes; but of the figures of Job's wife and two of the friends only the lower parts have been preserved.

Published by Federigo Odorici in his Antichità cristiane di Brescia, plate 12, Nos. 2–5.

Tortona.

Fourth century ?

In the Cathedral church of Tortona we find an ancient sarcophagus, supposed to date from the fourth century. It has inscriptions in Greek and Latin to the memory of one

No. 13.

* "O Daniel, Daniel, take the dinner which God hath sent thee."—The History of the Destruction of Bel and the Dragon, 37.

Publius Ælius Sabinus, who died in his twenty-third year. The figures with which it is decorated have been pronounced to be a curious mixture of Pagan and Christian emblems. "The former,—we read in Murray's Northern Italy (9th edition, p. 57)—are by far the most prominent. Castor, Pollux, and the Fall of Phaëton stand out boldly, whilst the lamb and the vine more obscurely indicate the faith of the mother who raised the tomb. This curious amalgamation of Pagan mythology and of Christianity is explained by supposing that the family were afraid to manifest their belief." It has, however, with very good reason been doubted whether this sarcophagus belongs altogether to the monuments of early Christianity. Besides the Fall of Phaëton (which has been explained as allusive to the overthrow of Heathenism!), it also shows the group of Leda and the swan, two winged boys looking at a cock fight, and two Gorgon heads, whilst on the other hand, neither the vine we see upon it nor the figure of a shepherd fondly carrying a ram (not a lamb) across his shoulders, can be considered certain proofs of its Christian origin. (*See* Piper, Mythologie und Symbolik der christlichen Kunst, vol. i. part i. p. 202.)

This sarcophagus is figured in Mabillon's Iter Italicum litterarium, in the Museum Italicum, vol. i. part i. p. 223. Giuseppe Antonio Bottazzi, Canon of the Cathedral, has published a lengthy dissertation on it: Degli emblemi o simboli dell' antichissimo Sarcofago esistente nella Chiesa Cattedrale di Tortona (with 4 plates. 4to. Tortona, 1824). See also a notice by Friedrich Osten in the Stuttgart Kunstblatt of 1845, No. 99.

Milan.

Fourth or fifth century.

In the Basilica of Sant' Ambrogio at Milan there is under the pulpit a large Christian sarcophagus, assigned to the fourth or fifth century, which deserves especial notice. It has been called by some antiquaries the tomb of Stilicho and his wife Serena, by others the tomb of Gratianus, brother of Valentinian the Second, but these suppositions are without any foundation. Upon its front the youthful and beardless figure of Christ is represented in the act of teaching, surrounded by the twelve Apostles. He is seated on a throne, and holds the Book of Life in His left hand; at His feet is the Lamb, with the smaller kneeling figures of a man and a woman. Above Him we see the busts of a husband and wife in a medallion, supported by two genii, and to the right of them the Adoration of the Magi, to the left the Three Holy Children, whom Nebuchadnezzar in vain requires to worship the golden image which he has set up.

The back of this sarcophagus, which is now partly concealed, has a bearded figure of Christ standing on the Mount,

between two palm-trees, with the Twelve grouped to His right and left; and underneath this relief the Saviour and the Apostles are figured as twelve little lambs, with a larger one in the midst.

On the ends we see the Ascension of Elijah, Noah in the Ark, Moses receiving the Law, the Fall of Man (in minute figures), and Abraham offering Isaac. In the spandril of the right end is the sacred monogram, surrounded with a crown of immortality, at which two doves are picking; in that of the left end the Holy Child in the manger, between the ever-accompanying animals, the ox and ass.

Plates in Allegranza's Spiegazione e riflessioni sopra alcuni sacri monumenti antichi di Milano, Nos. 4–6; and Giulio Ferrario's Monumenti sacri e profani dell' Imperiale e Reale Basilica di Sant' Ambrogio, Nos. 14-16. Figured also in Mittelalterliche Kunstdenkmale des Oesterreichischen Kaiserstaates, herausgegeben von Dr. G. Heider und Professor R. von Eitelberger, vol. ii. p. 27, *seq.* A woodcut of the front in Lübke's History of Art, English translation, vol. i. p. 311.

Casts of the spandrils of both ends are in the Christian Museum of the University of Berlin.

Sarcophagus at Spalato.

Fifth century.

In the Church of the Franciscans at Spalato, in Dalmatia, a very remarkable sarcophagus, probably dating from the fifth century, is to be found. The reliefs upon its front represent the Passage of the Red Sea and the Overthrow of Pharaoh. The back of the sarcophagus has in the middle the figure of a female "Orante."

Engraved in the fifth volume of the Austrian "Jahrbuch der k. k. "Central-Commission zur Erforschung und Erhaltung der Baudenk-"male" (plate 18), which also contains a full description of this monument by Professor R. von Eitelberger.

Roman Sarcophagus in the Louvre, Paris.

Fourth or fifth century.

The Museum of Ancient Sculpture in the Louvre contains a Christian sarcophagus, which formerly belonged to the collection of the Villa Borghese at Rome. It is supposed to date from the fourth or fifth century. Upon its front is Christ, a bearded figure, standing on a rock, from which flow the four rivers of Paradise. He holds the volumen in His hand, and the twelve Apostles are ranged on both sides. One of the ends displays Elijah ascending into Heaven, and leaving his mantle to Elisha. The locality is indicated, quite in the antique manner, by a river-god lying beneath, leaning on his urn. On the other end the four Evangelists are represented.

Engraved in Bouillon's Musée des Antiques, vol. iii., bas-reliefs, pl. 32. Also in Count de Clarac's Musée de Sculpture, Atlas, vol. ii. pl. 227.

Sarcophagi in the French Provinces.

On this side of the Alps it is chiefly in France, and more especially in Southern France, that ancient sarcophagi with Christian sculptures have been discovered. The number of those still preserved in public collections of the principal cities of Provence, and in churches even of smaller places, is not inconsiderable, and there seems to be no doubt that many of them are works of natives of ancient Gaul, copied more or less from Italian models.

Arles.

The Museum of Arles, once the "Rome of Gaul," is especially rich in monuments of this kind. One of them is covered with reliefs representing a rather comprehensive series of scriptural subjects, viz.:—Cain's and Abel's Sacrifices; Christ being taken in the Garden; the Healing of the Blind; Moses receiving the Law; Abraham offering Isaac; the Miracle of the Loaves and Fishes; Job sitting on a heap of ashes; Susanna and the Elders; the Changing Water into Wine; Jonah being swallowed by the sea-monster, and resting under his gourd; Adam and Eve; and, lastly, Daniel between two Lions.

Figured in Millin's Voyage dans les Départemens du Midi de la France, Atlas, pl. 67, No. 1.

Another sarcophagus has in the middle of its front the bearded figure of the Saviour, surrounded by four Apostles. He stands upon a rock, whence issue the four rivers of Paradise, and delivers the Gospel to St. Paul. On the right hand we see Christ before Pilate; and on the left Christ preparing to wash the feet of St. Peter. The disciple is sitting upon a raised platform; one of his sandals, which he has taken off, is lying near him. The basin of water is placed below the platform, and Christ, with a towel attached round His neck, is slightly stooping to begin His act of humility. This subject is one of the rarest, and we find but one other sarcophagus mentioned on which it occurs.

No. 14.

Figured in Millin's Voyage, &c., Atlas, pl. 64, No. 4, and De Caumont's Cours d'Antiquités monumentales, Atlas, pl. 94, No. 1.

Arles.

Of particular local interest is a sarcophagus in the Arles Museum, bearing a complete representation of the olive gathering and oil press of the country, instead of the vintage scenes we find on other early Christian tombs. Thirteen children, or genii, with a light drapery hanging over their shoulders, are busily engaged in these agricultural operations. Three of them, mounted upon ladders, pluck the olives off the trees; others receive the fruits into small baskets, which they empty into larger ones on the ground. On the right hand we see the primitive engine by which the oil is pressed out.

Figured in Millin's Voyage, &c., Atlas, pl. 61, No. 3.

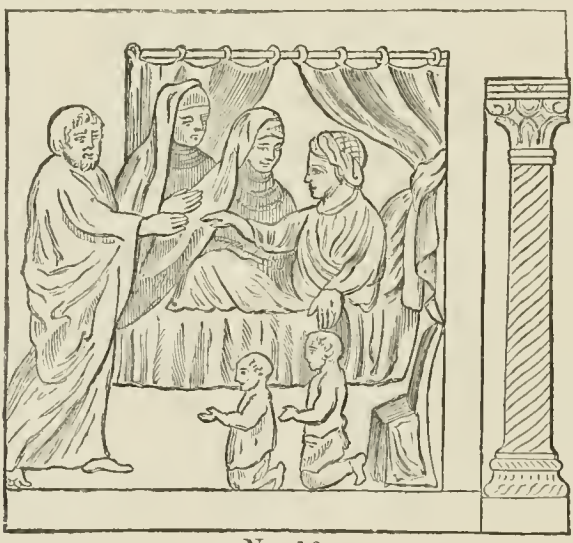
Aix.

In the Museum of Aix is a curious Christian sarcophagus, which had been found in the city of Arles. The bas-reliefs with which it is covered represent the Children of Israel going out of Egypt, and the Overthrow of Pharaoh, the Gathering of the Quails, and Moses striking the Rock.

There is also in this Museum another sarcophagus, on which scriptural subjects are sculptured, besides a fragment of an urn which had been discovered at Marseilles, representing the Three Holy Children, Shadrach, Meshach, and Abed-nego. (*See* Catalogue du Musée d'Aix, par Honoré Gibert, p. 61, *seq.*)

Saint-Maximin.

At Saint-Maximin there are four or five ancient sarcophagi of great interest in the crypt of the church, where the famous relics of St. Mary Magdalene, the Patroness of Provence,



No. 16.

Fourth century.

may be seen. One of these is said to be the tomb of St. Sidonius, bishop of Aix, and assigned to the fourth century. It bears, besides some of the usual scenes from the history of

No. 15.—Scenes of the Olive gathering. From a Sarcophagus in the Museum of Arles.

our Lord, a representation of Tabitha being recalled to life by St. Peter, a subject also to be found upon a sarcophagus in the Arles Museum, and upon another one at Fermo (*See* above). St. Peter is in the act of giving the holy woman his hand to lift her up. The bed on which she is placed is furnished with curtains, fastened by rings on curtain-rods. Before it two children are kneeling and stretching out their hands towards the Apostle as a sign of gratitude. On the other side of the bed we see two female figures with long veils, in a costume resembling much that still worn by female religious orders. These figures are, of course, intended for the widows of Joppa, who "stood by weeping" (Acts ix. 39).

Woodcuts of this relief in the Abbé Faillon's Monuments inédits sur l'apostolat de Sainte Marie-Madeleine en Provence, vol. i. col. 767, and in Martigny's Dictionnaire des Antiquités chrétiennes, p. 630.

Fourth or fifth century.

Another sarcophagus, called the tomb of St. Maximin, and probably a work of the fourth or fifth century, has in an upper range of the front a bas-relief portraying the Massacre of the Innocents. King Herod, seated upon an antique chair, appears by his gestures to give order that the babes should be slain. Two soldiers, one of whom carries a sword, have each grasped a child with cruel violence, whilst a woman, her hair dishevelled, represents the lamenting mothers. This subject is believed to occur only on early Christian monuments of ancient Gaul, and to bear reference to the persecutions suffered by the Christians in these parts during the fourth and fifth centuries. The Abbé Faillon, however, is seriously of opinion that the sarcophagus in question enclosed the sacred bones of two of the slaughtered infants of Bethlehem!

A woodcut in Faillon's Monuments, &c., vol. i. col. 735.

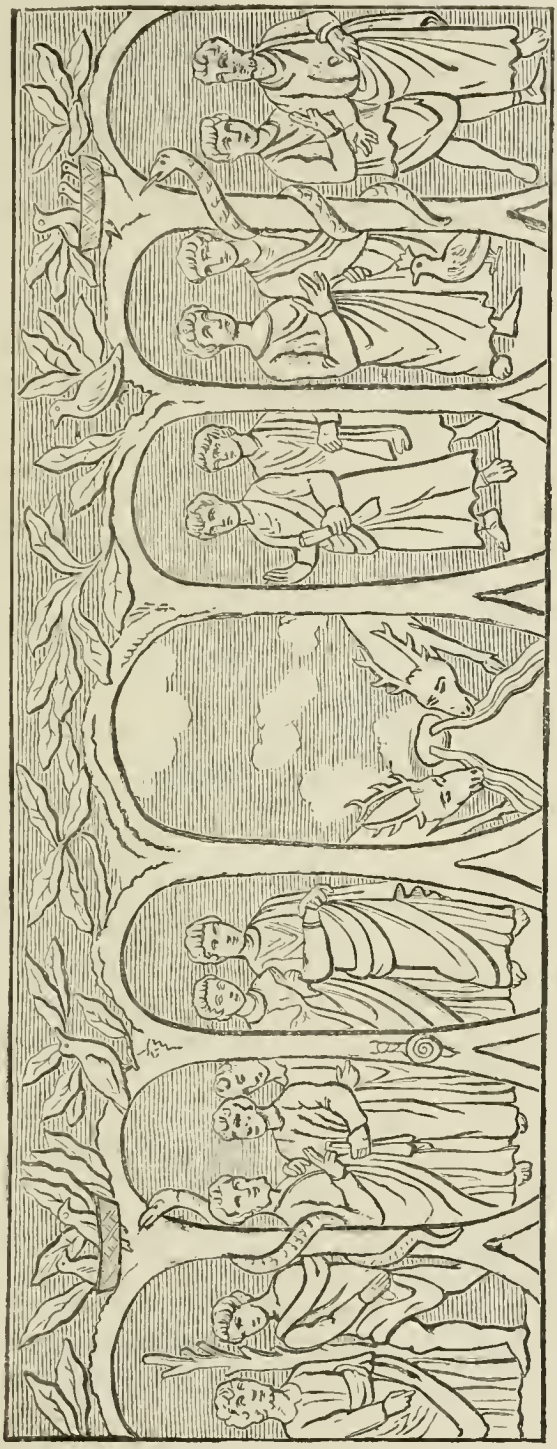
Avignon.

Fourth century.

The Museum of Avignon contains a Christian sarcophagus, assigned to the fourth century, on which we see Christ giving the Keys to St. Peter, a subject rather unusual in early Christian art.

Marseilles.

In the Museum of Marseilles we find several Christian sarcophagi. One of them, with interesting symbolical representations, was said to have enclosed the remains of the



No. 17.—Sarcophagus in the Museum of Marseilles.

martyrs St. Chrysanthus and St. Daria. Its front is divided into seven compartments, formed by trees. In the middle we see two stags—symbols of the faithful—quenching their thirst at two water-brooks issuing from a rock; and to the right and left the Apostles are grouped in various attitudes. On two trees serpents are winding themselves, and threaten to devour some young doves in their nests above; these are understood to be emblems of the evil spirit, against whose snares the Christian must guard himself. Upon another tree we perceive a snail with its house on its back, a symbol of Christian prudence.

Published by Millin, Atlas to his Voyage, &c., pl. 58, No. 4, and De Caumont, Cours d'Antiquités monumentales, Atlas, pl. 94, No. 3.

The front of another tomb, which was said to have contained the remains of the companion martyrs of St. Maurice (!), displays in the centre Christ enthroned between two Apostles, with a male and female figure kneeling before Him. There are, besides, four other groups, amongst which we recognize Christ and St. Peter; and Christ before Pilate, who is preparing to wash his hands. On the cover of this sarcophagus harvest and vintage scenes, with naked winged boys, or genii, are sculptured.

Figured in the Atlas to Millin's Voyage, &c., pl. 58, No. 5.

A sarcophagus, which was said to have been the receptacle for the bones of St. Maurice himself, is, according to the inscription published by Millin, that of a Christian woman, named Eugenia. Its reliefs represent the Saviour among the twelve Apostles, besides the symbolic figures of doves and dolphins.

Another sarcophagus, belonging to the Museum at Marseilles, said to be that of the Abbess Eusebia, has in the centre of the front a male bust enclosed in a medallion, and underneath, Jonah with the monster fish. On the left is Mosés striking water from the Rock, with two kneeling figures receiving it; on the right, a man who receives something falling from above. The latter representation has been explained by Millin as allusive to the Manna sent from Heaven, which is considered to be one of the types of the Eucharist.

Figured in the Atlas to Millin's Voyage, &c., pl. 58, No. 2.

The same Museum possesses also a tomb, said to have enclosed the remains of two of the virgins who suffered martyrdom with St. Ursula. Its front, which is divided into seven compartments, displays the figure of Christ standing on the Mount, with the twelve Apostles. The cover of this sarcophagus is likewise adorned with sculptures. On the right are represented the Miracle of Turning the Water into Wine; and the two Israelites bearing upon a staff the large bunch of grapes to prove the fertility of the promised land, a subject evidently alluding to Paradise, the true Land of Promise. On the left we see two stags slaking their thirst at four springs, and upon the Mount from which these flow the Lamb of God, without accessory of cross or banner, is standing. Marseille

Figured in the Atlas to Millin's Voyage, &c., pl. 59, No. 3. A dissertation on this sarcophagus, by Dr. Ferdinand Piper, is to be found in De Caumont's Bulletin monumental, vol. XXXI. pp. 533–559.

Narbonne.

Two Christian sarcophagi, assigned to the fourth century, are in the Museum of Narbonne. One of them was discovered, in 1658, in a street of that ancient city. It displays the figures of six Apostles, with the volumen, or Book of the Gospel, in their hands, divided from each other by trees. The cover of this sarcophagus is likewise ornamented with sculptures, representing, among other subjects, the Fall of Man. Fourth century.

The other sarcophagus has in the centre of the front an "Orante," or female figure in attitude of prayer, and on the right and left some of the usual representations from the Old and New Testaments, such as the Miracle of the Loaves and Fishes, Moses striking the Rock, &c.

There are also in the Narbonne Museum some fragments of Christian sarcophagi, with scriptural subjects, supposed to date from the fourth century.

A sarcophagus in white marble from the Pyrenees, belonging to the same collection, is assigned to the sixth century. It has no other ornaments but flutings, and the monogram of Christ. Sixth century.

See Catalogue du Musée de Narbonne, par M. Tournal, pp. 101–103.

Toulouse.

The Museum of Toulouse contains some Christian sarcophagi, "covered with sculptures, rude and debased in point of art, but showing Roman influence." One of these, brought

from the outer wall of the old Church of La Daurade, was once popularly called "Tombeau de la Reine Pédauque" (pes aucæ, Queen Goose-leg). The bas-reliefs on the front represent the Multiplication of the Loaves and Fishes, the Raising of Lazarus, and other symbolical subjects in use among the early Christians.

Another sarcophagus, from the Church of St. Orens at Auch, and formerly known by the name of the Tomb of St. Clair, has on its front the Raising of Lazarus, the Miracle of the Loaves and Fishes, and Abraham's Sacrifice; on the right end, Daniel between two Lions; and on the left, the Fall of Man.

On the front of a third sarcophagus, which comes from the ancient cemetery of St. Sernin, Christ and the Apostles are represented; and on one end we see a shepherd tending his flock, on the other a hunter wrestling with a lion.

See Musée de Toulouse, Catalogue des Antiquités et des objets d'Art [by Ernest Roschach], pp. 249, 252, 302.

Clermont-Ferrand.

At Clermont-Ferrand are two Christian marble sarcophagi, which have been converted into altars. The first is to be found in the Cathedral, in a side-chapel of the choir; but we are unable to particularize the sculptures with which it is ornamented.

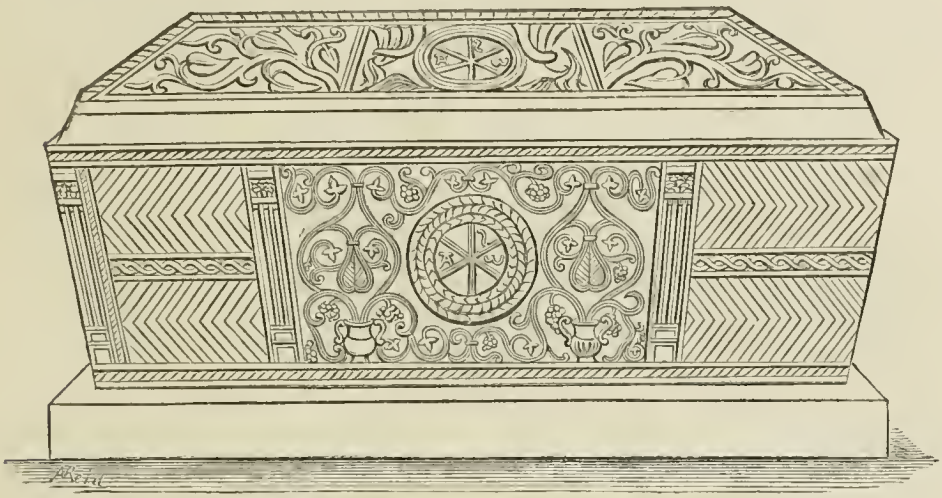
The other sarcophagus is in the Church of the Barefooted Carmelites. The middle of its front is occupied by a female figure in the act of praying, with outspread arms, between two men. This figure we should take for an "Orante;" it has, however, been described as the chaste Susanna with the two elders. On the right hand we see the Raising of Lazarus; and Christ and the diseased woman, who touches the hem of His garment. On the left a relief, supposed to represent Christ cursing the fig tree, and another scene from the life of the Saviour, of doubtful interpretation. On the ends are represented the Entry into Jerusalem; and Christ and the Woman of Samaria at Jacob's well.

Figured in De Caumont's Cours d'Antiquités monumentales, Atlas, pl. 94, Nos. 2, 4A and 4B.

Bordeaux.

The Museum of Antiquities at Bordeaux possesses a beautiful marble sarcophagus, in a perfect state of preservation, and provided with its cover, which formerly stood in

the crypt of the Church of St. Seurin (St. Severin). This sarcophagus has no figures, but displays in the centre of the front the monogram of Christ surrounded by a crown, and vine branches, with clusters of grapes, issuing from two vases. The cover is also decorated with the sacred monogram and foliage.



No. 18.

Described and figured in De Caumont's Cours d'Antiquités monumentales, vol. vi. p. 220.

Ancient sarcophagi, all more or less interesting to the lover of Christian antiquities, however rudely sculptured, are further preserved in the Church of St. Peter at Vienne, lately converted into a museum, in the Museum of Lyons, in the Church of Notre-Dame at Manosque, at Nismes, Carpentras, in the Cathedral Church of the small town of Apt, at Tarascon, Vaison, in the Ile Saint-Honorat, near Cannes, at Poitiers, Rheims, in the Church of St. Mary at Soissons, and in the village of Saint-Piat, near Maintenon; but we cannot state whether their sculptures show any remarkable variations from those described above.

Sarcophagi in Spain.

Some early Christian sarcophagi are also to be found in Spain. Fourth or fifth century.

At *Toledo* there is a sarcophagus, probably of the fourth or fifth century, fixed in the wall of the Church of the Nuns of Santo Domingo el Real. It was discovered in 1655 at Layos, a small place not far from Toledo. The sculptures upon it represent some of the usual subjects from the Old

and New Testaments :—The Raising of Lazarus, Abraham's Sacrifice, the Multiplication of the Loaves, Adam and Eve, and the Adoration of the Magi.

Published by Aureliano Fernandez-Guerra y Orbe, in the periodical "El Arte en España," 1862, vol. i. p. 169, *seq.*

Another sarcophagus, with similar reliefs, has likewise been found at Layos, in 1627, and is now to be seen at Madrid, in the Assembly room of the Royal Academy of History.

In the Cathedral of *Astorga*, in the first chapel to the left of the main entrance, is a sarcophagus with reliefs, representing the Raising of Lazarus, Moses striking water from the Rock, Adam and Eve, the Miracle of the Loaves, and Abraham offering Isaac. According to tradition, it once enclosed the body of a King Alonso, but which of the eleven kings of Castile and Leon bearing that name is unknown, for the inscription on the tomb is spurious, and dates only from the sixteenth century. (*See* Hübner, Die antiken Bildwerke von Madrid, &c., p. 343.)

This sarcophagus appears to be the same which is noticed by Ford, in his Handbook for Travellers in Spain, as follows :—"In the Capilla di San Cosme is the tomb of King Alonso, ob. 880, with ancient marble sculpture in low relief, from subjects of the New Testament."

Fourth century?

At *Hellin*, a little town, not far from Murcia, a sarcophagus is preserved, which has been assigned to the fourth century. It was discovered in the neighbourhood, in 1834. Its front is divided by pilasters into eight compartments, containing altogether fifteen figures. The centre is occupied by the figure of Christ, with the Book of the Gospel in His left hand. He is surrounded by four Apostles. There are, besides, four representations from the Old and New Testaments: Moses showing the Israelites the water coming out of the Rock, with two smaller figures drinking; the Healing of the Blind; Abraham's Sacrifice; and—a subject which rarely occurs,—the Baptism of our Lord. St. John the Baptist, with long hair and beard, and naked feet, clad in a very short tunic, stands on the bank of the river Jordan, and lays both his hands upon the head of Christ. The Saviour is seen in the river, his face turned Heavenward. The

Divine Dove descends upon Him.—The ends of this sarcophagus are ornamented with griffins.

Described by Aureliano Fernandez-Guerra y Orbe in De Caumont's Bulletin monumental, vol. xxxiii. p. 39, *seq.*

Two sarcophagi, with usual subjects, and with inscriptions, stand in the crypt of the half-ruinous Church of Santa Engracia at *Zaragoza*. The sculptures of one of them are described as portraying the Raising of Lazarus, the Multiplication of the Loaves, Abraham's Sacrifice, &c. Both these monuments, however, have of late years been coated with paint in so barbarous a manner that the figures are no longer to be distinctly recognized.

At *Barcelona*, in the small collection of antiquities placed in the building of the Public Library, we find a sarcophagus with representations of the seizure of St. Peter, and Christ giving sight to the Blind, besides the figure of the man for whom the tomb was intended, between two Saints. (*See* Bulletino dell' Instituto di Corrispondenza archeologica, 1860, p. 176.)

Sarcophagus at Leyden.

Fourth or fifth century.

In the Museum of Antiquities at Leyden a sarcophagus with Christian sculptures is preserved, which dates probably from the end of the fourth or the beginning of the fifth century, and has found its way thither from Rome. The front of this sarcophagus is divided into five compartments by columns, and among the subjects represented are:—Christ delivering to the Apostles the Book of the Gospel; St. Peter denying Christ; the Healing of the Paralytic; Abel's Sacrifice. The ends are ornamented with winged griffins in fine low-relief, but it is supposed that they originally formed part of a more ancient Pagan monument. (*See* Schnaase's Niederländische Briefe, p. 69, *seq.*)

PAINTINGS IN THE ROMAN CATACOMBS.

Cemeteries of St. Callistus, and of SS. Nereus and Achilleus (also called by the name of *St. Domitilla*).*

Among the highly interesting paintings in these cemeteries we have before all to mention two representations of the Thracian Orpheus, the servant of Apollo and the Muses, charming the beasts by the sound of his lyre. This mythical personage, appearing so strange in the midst of Christian subjects and symbols, is here evidently introduced as a type of Christ, whose word softened the rebellious hearts of heathens, as the golden lyre of Orpheus tamed the wild beasts of the forest.

Both of the representations in question belong to the Catacomb paintings of a better style, and are of early date. One of them occupies the centre of the ceiling of a chamber The Thracian bard, a youthful figure, is seated upon a rock between two trees, striking the lyre. He wears the Phrygian cap and trowsers. Upon the tree to his right hand we see a peacock and other birds; and around him are wild and tame animals listening attentively—a lion and a lioness, a horse, a ram, and a serpent, besides a tortoise, a lizard, and other small creatures at his feet.

This principal picture is surrounded by eight compartments, four containing small landscapes with figures of oxen and sheep, the other four subjects from the Old and New Testaments, viz., Moses striking water from the Rock, and opposite, the Raising of Lazarus, Daniel between two Lions, and opposite, David with the sling—the latter a subject rarely to be met with in early Christian art.

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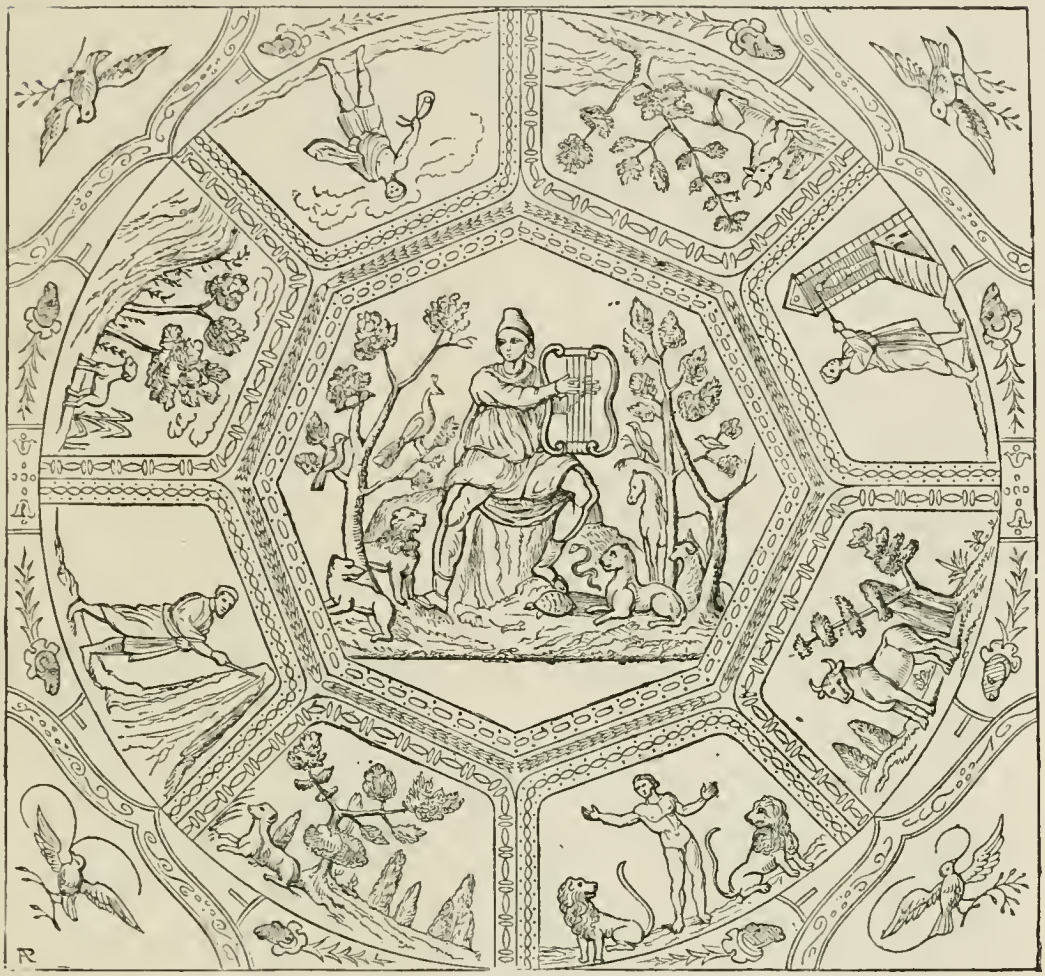
* We have here enumerated under one heading frescoes belonging to the Cemetery of St. Callistus and that of SS. Nereus and Achilleus, as there is some discrepancy in the names assigned to these cemeteries between the older works on subterranean Rome and the recent accounts.

On the four corners of the ceiling doves spreading their wings and bearing olive-branches are painted.



No. 19.

Figured in Aringhi's Roma subterranea, vol. i. p. 547; Perret's Catacombes de Rome, vol. i. pl. 34bis; Kinkel's Geschichte der bildenden Künste bei den christlichen Völkern, pl. 6a; Lübke's History of Art, English translation, vol. i. p. 309; Francis Wey's Rome, Description et Souvenirs, p. 184. The figure of Orpheus also in Münter's Sinnbilder, &c., pl. 3, No. 64; Miss Twining's Symbols and Emblems of Early and Mediæval Christian Art, pl. 4, No. 3; and Martigny's Dictionnaire, p. 488.

The other painting of Orpheus is to be found in the recess of a wall opposite to the entrance of a sepulchral chamber. Orpheus is here again represented between two trees, wearing the red Phrygian cap and a tunic of a light yellow colour. He holds the lyre in his left hand, and raises the forefinger of his right hand as if to arrest the attention of the animals surrounding him. These are, an ox, two camels and two lions, besides a peacock and other birds upon the trees.

Above Orpheus is seen the Holy Virgin and Child, with an architectural background. This group evidently belonged to an Adoration of the Magi, of which the other figures are not preserved. On the right of the Virgin and Child is Moses striking water from the Rock; and on the left, somewhat lower, stands a bearded man raising his right hand in the act of benediction. This figure has been supposed to be the Prophet Micah, in reference to the passage:—"But thou, Bethlehem Ephratah, though thou be little among the thousands of Judah, yet out of thee shall he come forth unto me that is to be ruler in Israel" (Micah, v. 2).

Figured in Aringhi's Roma subterranea, vol. i. p. 563; Perret's Catacombes de Rome, vol. i. pl. 20; Kugler's Handbook of Painting, 3rd English edition, part i. p. 15. The figure of Orpheus also in Miss Twining's Symbols and Emblems, pl. 4, No. 1.

Fourth century?

On the ceiling of the same chamber, in a large medallion, surrounded by a symmetrical ornament of arabesques with doves, is a portrait supposed to be that of Christ. It has been assigned to the second half of the fourth century. In Kugler's Handbook of Painting the following description of this picture is given:—"Over the left shoulder is thrown some drapery, otherwise what is seen of the figure is naked. The face is oval, with a straight nose, arched eyebrows, and a smooth and rather high forehead; the expression serious and mild; the hair parted on the forehead, and flowing in curls on the shoulders; the beard not thick, but short and divided. The appearance that of a man between thirty and forty years of age." We have only to add that there is no nimbus round the head.

With regard to this description (which, however, is borrowed from Bishop Münter*) we read in the new "Roma Sotterranea," by Northcote and Brownlow (p. 253):—"It must be at once acknowledged that it is too minute and precise, too artistic, for the original, as it is now to be seen. A lively imagination may perhaps supply the details described by our author, but the eye certainly fails to distinguish them." The same writers also state that Kugler has mistaken the name of the Catacomb where the picture is to be found, and that he should have called it the Catacomb of SS. Nereus and Achilleus instead of St. Callistus; but in this point he has only followed the earlier authorities.

Figured in Bosio's Roma sotterranea, p. 253; Aringhi's Roma subterranea, vol. i. p. 561; Münter's Sinnbilder, &c., pl. 5, No. 10;

* Sinnbilder und Kunstvorstellungen der alten Christen, part ii. p. 23.

Kugler's Handbook of Painting, 3rd English edition, part i. p. 15; Kinkel's Geschichte der bildenden Künste, &c., pl. 7*a*; Dr. Maitland's The Church in the Catacombs, p. 329; Martigny's Dictionnaire, p. 333.

A third representation of Christ as Orpheus is seen on the ceiling of another chamber. Orpheus is here seated upon a rock, striking the lyre, but only with two sheep at his feet. This fresco is supposed to date from the second century. Second century Cemeter of St. Ca listus.

Chromolithographs in De Rossi's Roma sotterranea, Tavole, ii. 18, No. 2; and Roma sotterr., by Northcote and Brownlow, pl. 11, No. 2.

Another very remarkable painting is the figure of Diogenes the Fossor, one of those early Christians of the poorer class employed in excavating the rock for passages and graves. The humble Diogenes is represented standing, clad in a short tunic, which is marked with three crosses of a

No. 20.

curious and very ancient shape.* In the right hand he holds his pickaxe, and in the left his lamp; other implements of his trade are scattered about. "The pickaxe and lamp together," says Dr. Maitland, "plainly designate the subterranean excavator, while the spike by which the lamp is suspended from the rock, the cutting instruments and compasses used for marking out the graves, and the chapel lined with tombs among which the Fossor stands, mark as distinctly the whole routine of his occupation, as the cross on his dress his Christian profession." Above this figure is the inscription:—

DIOGENES . FOSSOR . IN . PACE . DEPOSITVS . OCTABV . KALENDAS . OCTOBRIS. (Diogenes the Fossor, buried in peace on the eighth before the kalends of October.) On either side is seen a dove, the emblem of Christian charity and peace.

Figured in Boldetti's Osservazioni sopra i cimiterj de' Santi Martiri ed antichi Cristiani di Roma, p. 60. Also in D'Agincourt's Histoire de l'Art, Peinture, pl. 12, No. 1; Dr. Maitland's The Church in the Catacombs, p. 74; Perret's Catacombes de Rome, vol. i. pl. 30; Francis Wey's Rome, p. 181.

Christ as a Teacher, surrounded by the vine, with genii gathering the grapes. This fresco is one of the finest among the catacomb pictures. "Within and above the arch of one of the recesses are seen eleven little genii, encircled with vine tendrils, eagerly occupied in the labours of the vintage. In the recess itself appears Christ, with a scroll in His left hand, turning with the air of a teacher towards a number of hearers, the subject being generally understood to mean His preaching in the synagogue." (Kugler.)

Figured in Aringhi's Roma subterranea, vol. i. p. 569; Kinkel's Geschichte der bildenden Künste, &c., pl. 6 b; Kugler's Handbook of Painting, 3rd English edition, part i. p. 17.

Third century? Cemetery of St. Callistus.

Symbolical painting over an arcosolium that was damaged by the wall being cut through for a new grave. In the middle we see the figure of the Good Shepherd among trees, and on either side is a man receiving in his hands the "living water," streaming from the Rock. There are besides three sheep standing on each side. The two men, it is supposed,

* See Stockbauer, Kunstgeschichte des Kreuzes, p. 91. Münz, Archäologische Bemerkungen über das Kreuz, &c., pp. 11, 25, *seq.*

are intended for St. Peter and St. Paul. This painting has been assigned to the last half of the third century.

Chromolithograph in De Rossi's Roma sotterranea, Tavole d'Aggiunta A. Also figured in Roma sotter., by Northcote and Brownlow, pl. 16.

In the same chamber is a representation of Moses taking off his shoes, with the hand of God coming out of a cloud, and Moses striking water from the Rock, with the figure of a Jew receiving it eagerly. In the first scene Moses appears young and without beard; in the second he is older and bearded. Cemetery of St. Callistus.

Chromolithograph in De Rossi's Roma sotterranea, Tavole d'Aggiunta B. Figured also in Roma sotterr., by Northcote and Brownlow, pl. 4.

Ceiling of a cubiculum, near the crypt of St. Lucina, decorated in classic style, and supposed to date from the second century. In the centre a half-obliterated figure, probably Daniel between two Lions, and in the corners the Good Shepherd alternately with a female "Orante." Second century?

Chromolithograph in De Rossi's Roma sotterranea, Tavole, i. 10–11. (No. 11 one of the "Orantes" in the size of the original fresco.)

On a wall of the same chamber is a curious fresco, very rudely executed, representing a milk-pail, which rests "on a kind of altar" between two sheep. This representation has been considered to allude probably to the Eucharist.

Chromolithograph in De Rossi's Roma sotterranea, Tavole, i. 12. A small woodcut in Roma sotterr., by Northcote and Brownlow, p. 103.

A Good Shepherd in the centre of the vaulted ceiling of one of the most ancient chambers in the crypt of St. Lucina. The Shepherd holds the rescued lamb with his left hand across his shoulders, and carries in his right hand a milk-pail. Two lambs are standing at his feet.

Figured in De Rossi's Roma sotterranea, Tavole, i. 16. A small woodcut in Roma sotterr., by Northcote and Brownlow, p. 201.

Two gravediggers (Fossores), excavating the rock with their pickaxes, painted on either side of the doorway of a Third century?

Cemetery of St. Callistus.

chamber, in the immediate neighbourhood of the Papal crypt. Assigned to the third century.

Chromolithographs in De Rossi's Roma sotterranea, Tavole, ii. 18, Nos. 3–4; and Roma sotterr., by Northcote and Brownlow, pl. 11, Nos. 3–4.

Third century?

In the so-called cubiculum, or chapel, of the Sacraments we see a fresco representing seven men upon a couch, with two dishes of fish and eight baskets of bread before them. These figures are supposed to be the seven Disciples alluded to in the 21st chapter of the Gospel of St. John. The painting is assigned to the second half of the third century.

Photograph, from the original, in Parker's Series, No. 1804. Chromolithographs in De Rossi's Roma sotterranea, Tavole, ii. 16, No. 2; and in Roma sotterr., by Northcote and Brownlow, pl. 13. Woodcuts in Martigny's Dictionnaire, p. 246; and Ed. Dobbert, Die Darstellung des Abendmahles durch die byzantinische Kunst, fig. 1.

Another painting in this cubiculum is supposed to be allusive to the Eucharist. It represents a small three-legged table upon which is a dish with a fish, and three or four loaves of bread. Before this table stands a man, who is only clad in the pallium, and whose breast and arm and one whole side of whose body are bare; he extends his right hand over the fish, "apparently in the act of blessing." On the other side we see a woman with her arms outstretched in prayer.

Photograph, from the original fresco, in Parker's Series, No. 1805. Chromolithographs in De Rossi's Roma sotterranea, Tavole, ii. 16; and Roma sotterr., by Northcote and Brownlow, pl. 14, No. 3. A small woodcut in Martigny's Dictionnaire, p. 401.

Two standing figures, a man and a boy, in attitudes of prayer, supposed to be Abraham and Isaac—the type of the Sacrifice of Christ. By their side is a ram and a bundle of firewood.

Photograph, from the original, in Parker's Series, No. 1806. Chromolithographs in De Rossi's Roma sotterranea, Tavole, ii. 16; and Roma sotterr., by Northcote and Brownlow, pl. 11, No. 1.

Among the other paintings in the Chapel of the Sacraments we have to notice:—

Jonah being cast forth into the sea by the mariners, with the "great fish" ready to swallow him up. The "great fish" is here, as usual in these early representations, a

chimera-like sea-monster, with a dragon's head, long-stretched neck and curled tail. Cemetery of St. Callistus.

Jonah coming out of the jaws of the monster of the deep.

Photographs, from the originals, in Parker's Series, Nos. 1803 and 1802. Chromolithographs in De Rossi's Roma sotterranea, Tavole, ii. 16.

Two standing figures of Fossores, or gravediggers, with their pickaxes in their hands.

Photographs, from the originals, in Parker's Series, Nos. 1805 and 1806. Chromolithograph in De Rossi's Roma sotterranea, Tavole, ii. 17.

A fresco representing a figure seated holding a scroll, and another figure drawing water from a well, supposed to be Christ and the Woman of Samaria.

Photograph, from the original, in Parker's Series, No. 1801. Chromolithograph in De Rossi's Roma sotterranea, Tavole, ii. 17.

On the wall of a chamber called the crypt of St. Cæcilia are painted :—

A standing figure of a female Saint, her arms raised in prayer, richly attired, and adorned with a necklace and bracelets. It is supposed to be intended for the virgin martyr St. Cæcilia. Ninth century.

A bust of Christ, in the Byzantine type, with rigid features, the head surrounded by a decorated nimbus, His right hand raised, and in His left hand the Book.

A standing figure of St. Urban, Bishop of Rome, in pontifical vestments, with the inscription: SCS URBANVS. Tenth or eleventh century?

The figure of St. Cæcilia is assigned to the ninth century. Of the paintings of the Saviour and St. Urban it is believed that they can hardly have been executed before the tenth or eleventh century.

Photograph, from the originals, in Parker's Series, No. 1800. Chromolithograph in De Rossi's Roma sotterranea, Tavole, ii. 6. A copy of the figure of St. Cæcilia, painted in oil on canvas, in the South Kensington Museum.

In the cubiculum, or chapel, of St. Cornelius, on the side wall are painted two standing figures of Saints, with nimbi and in pontifical vestments, each of them holding the Book of the Gospel in his hands. According to the inscriptions they are intended for St. Cornelius, Bishop of Rome, and Eighth or ninth century.

Cemetery of St. Callistus.

St. Cyprian, Bishop of Carthage. The former Saint suffered at Civita Vecchia in A.D. 252, and was buried here; the latter was his contemporary and friend, and the feasts of both were celebrated on the same day—the 14th of September.

These figures are assigned to the close of the eighth or beginning of the ninth century.

Photograph, of the Painting of St. Cornelius, from the original, in Parker's Series, No. 1813. Chromolithographs of both figures in De Rossi's Roma sotterranea, Tavole, i. 6; and Roma sotterr., by Northcote and Brownlow, pl. 5. Figured also in The Testimony of the Catacombs, by the Rev. Wharton B. Marriott, pl. 5.

On the adjoining wall are similar figures of two Saints, Sixtus the Second, Bishop of Rome, who is believed to have been buried here after having suffered martyrdom in the Catacombs under the emperor Valerian, A.D. 258, and another bishop, presumably St. Optatus, said to have been buried in the same cemetery with St. Sixtus.

Photograph, from the original fresco, in Parker's Series, No. 1814. Chromolithograph in De Rossi's Roma sotterranea, Tavole, i. 7.

Cemetery of SS. Nereus and Achilleus.

In the most ancient part of the cemetery of SS. Nereus and Achilleus is a fragment of a painting, of a good style, representing Daniel between two Lions. This fragment, "small as it is," says Dr. Northcote, "displays a much higher skill in execution than any other representation of the same subject that we have seen throughout the Catacombs."

A small woodcut in Roma sotterranea, by Northcote and Brownlow, p. 73.

In a circular chapel a painting of the youthful Christ seated upon a raised chair, before Him a round box (scrinium) containing eight books or volumina rolled up, and on either side a group of six men, presumably the twelve Apostles. The seated figure on the right of the Saviour is considered to be St. Paul, that on the left St. Peter.

Plates in Aringhi's Roma subterranea, vol. i. p. 529; D'Agincourt's Histoire de l'Art, Peinture, pl. 12, No. 9; and Denkmäler der Kunst, edited by Guhl and Caspar, vol. ii. pl. 3, No. 11. The figure of Christ in Münter's Sinnbilder, &c., pl. 10, No. 58.

Sixth century.

Under the arch of a cubiculum we find a curious representation of the Adoration of the Magi. The Holy Virgin, with the Child on her lap, and her right hand extended, is

seated in the middle of the scene; the Saviour is, however, not represented as an infant, but as a boy of some years; and there are *four* Magi bearing their gifts, two on each side, "in order to complete the picture and fill the space." Neither the Virgin nor the Child has a nimbus. The Magi wear, as usual, the Phrygian cap. This fresco has been supposed to date from the end of the second century, but in the Catalogue of Mr. Parker it is assigned to the first half of the sixth century.

Photographs in Parker's Series,—one taken from the original fresco, No. 1613; two from drawings, Nos. 465–466. Chromolithographs in De Rossi's Imagines selectæ Deiparæ Virginis in cœmeteriis subterraneis udo depictæ, pl. 2, 3. (The figure of the Virgin in the size of the original.)

A fresco representing the Four Seasons. In Mr. Parker's Catalogue it is assigned to "c. A.D. 250 (?), or 523 (?)." Third or sixth century ?

Photographs of the paintings of Spring and Autumn, from the originals, in Parker's Series, Nos. 618–619.

Cemetery of St. Prætextatus, on the Via Appia, nearly opposite to the Catacomb of St. Callistus.

In this cemetery we have to notice the painted vault of a large square crypt, re-opened in 1857, and supposed to date from the latter half of the second century. It is described by Dr. Northcote as follows:—"The vault of the chapel is most elaborately painted. . . It is divided into four bands of wreaths, one of roses, another of corn-sheaves, a third of vine-leaves and grapes (and in all these, birds are introduced visiting their young in nests), and the last or highest, of leaves of laurel or the bay-tree. Of course, these represent severally the seasons of spring, summer, autumn, and winter. . . . Below these bands is another border, more indistinct, in which reapers are gathering in the corn; and at the back of the arch is a rural scene, of which the central figure is the Good Shepherd carrying a sheep upon his shoulders. This, however, has been destroyed by graves pierced through the wall and the rock behind it, from that eager desire to bury the dead of a later generation as near as possible to the tombs of the martyrs." Second century ?

Photograph, from the original, in Parker's Series, No. 615. Woodcut in Roma sotterranea, by Northcote and Brownlow, p. 79.

A female "Orante." She wears a tunic of a yellow colour, bordered with purple; her white veil falls from her shoulders. Third century ?

Her hair and neck are adorned with pearls. Over her right arm is the inscription: DIONYSAS IN PACE. This fresco has been supposed to date from the second half of the third century.

A copy, painted in tempera on canvas, in the South Kensington Museum. Chromolithograph in Perret's Catacombes de Rome, vol. i. pl. 49.

Cemetery of St. Agnes, on the Via Nomentana.

In one of the first chambers of any importance are frescoes of Moses striking the Rock, Moses taking off his shoes, and the Paralytic carrying his bed.

Over an arcosolium of the same chamber is seen the Good Shepherd, with the Lamb upon his shoulders, and two sheep standing at his feet; on his right Daniel between two Lions, and on his left the Three Children in the "burning fiery furnace."

Plates in Perret's Catacombes de Rome, vol. ii. 33–36.

In another chamber with a vaulted roof, which has been called the Chapel of Christ and His Disciples, are some paintings deserving especial notice.

Over the arcosolium facing the entrance, we see a fresco supposed to represent Christ seated among six of the Apostles. The Saviour appears beardless and youthful, in a white tunic, bordered with red. He, as well as the Apostles, are without nimbi. The Apostles have also white tunics, bordered either with red or blue.

Cemetery of St. Agnes.

The principal place on the ceiling of this chamber is occupied by a Good Shepherd. He is represented youthful and without beard, as usual, in a short tunic of a light yellow colour, holding the recovered lamb with both hands upon his shoulders. His pipe of reeds hangs from his left arm. Two milk-pails with handles (mulctralia) standing at his feet, and the crook, which rests upon one of these vessels, indicate his happy return to the sheepfold.

This figure is surrounded by four subjects painted in compartments, viz., Jonah reclining under his gourd, Moses

striking the Rock, Adam and Eve, and a female "Orante;" and there are besides representations of doves, vases of fruit, and flowers.

No. 21.

Plates in Perret's Catacombes de Rome, vol. ii. 22–28. The plate of the Good Shepherd (25), half-size of the original. Small woodcuts of the same figure in Kugler's Handbuch der Kunstgeschichte, vol. i. p. 252; and Lübke's History of Art, English translation, vol. i. p. 313.

Another chamber, generally known as the crypt, or chapel, of the Holy Virgin, contains a much obliterated painting of the half figure of a woman, with her hands outstretched in prayer, and the half figure of a child placed in front of her, supposed to be intended for the Virgin Mary and the Infant Saviour. On either side is the Christian monogram. The head of the Child, as well as that of the Virgin, is without a nimbus. Assigned to the eighth century. Eighth century

Photograph, from the original fresco, in Parker's Series, No. 627A. Another, from a drawing, No. 627B. Chromolithograph in De Rossi's Imagines selectæ Deiparæ Virginis, pl. 6; another, two-thirds of the original, in Perret's Catacombes de Rome, vol. ii. pl. 6 (with the head of the Virgin much embellished). A small woodcut in Roma sotterranea, by Northcote and Brownlow, p. 257. Also figured in Aringhi's Roma subterranea, vol. ii. p. 209; D'Agincourt's Histoire de l'Art, Peinture, pl. 11, No. 8; Münter's Sinnbilder, &c., pl. 5, No. 16; and Mrs. Jameson's Legends of the Madonna, p. 65.

Cemetery of St. Agnes.

The Good Shepherd, painted in a circular compartment. He is represented older than usual and with a beard, standing between two sheep. In his right hand he holds a syrinx, and in his left a staff.

Plate, one-third of the original, in Perret's Catacombes de Rome, vol. ii. 51.

Fifth century.

A female "Orante," in a long and wide tunic, standing between two trees. To the right the Good Shepherd, carrying the lost sheep upon his shoulders; to the left another shepherd, an "hireling," who is seated and has roughly seized a resisting sheep to milk it. A milk-pail stands on the side of each shepherd. This fresco was discovered in 1847, and is supposed to date from the beginning of the fifth century.

Photograph, from the original, in Parker's Series, No. 628. Lithograph, one-fifth of the original, in Perret's Catacombes de Rome, vol. pl. 47.

Cemetery of SS. Petrus and Marcellinus, on the Via Labicana.

Fresco on the ceiling of the third chamber. In the centre we see the Good Shepherd holding the lamb with both hands upon his shoulders; two lambs are standing on either side. In four compartments surrounding the central piece are depicted:—The Offering of Isaac; Noah in the Ark, with the returning dove; another group supposed to represent either the Raising of Lazarus or the Healing of the Paralytic; and Daniel between two Lions.

Figured in Bottari's Sculture e pitture sagre, vol. ii. pl. 101; Denkmäler der Kunst, edited by Guhl and Caspar, vol. ii. pl. 3, No. 10; and Perret's Catacombes de Rome, vol. ii. pl. 61.

An Agape, or Love Feast, over an arcosolium. In the middle the figure of a Christian matron presiding at the feast. Upon a long square table are placed several dishes and a large vessel. Two persons, standing near the table, wear a travelling costume; two others seem to be in attendance.

Plate in Perret's Catacombes de Rome, vol. ii. 60.

The Good Shepherd in a short tunic of a yellow colour, with bare legs and feet. He holds the recovered lamb with

his left hand upon his shoulders, and has a syrinx in his right hand.

Chromolithograph, half-size of the original, in Perret's Catacombes de Rome, vol. ii. pl. 59.

The Adoration of the Magi. The Virgin, with the Holy Child on her lap, sits in the middle, not at the end of the scene, as is generally the case in early representations of this subject, and there are but two of the Magi, one on each side, bearing their offerings. Neither the Virgin nor the Child has a nimbus. This fresco is assigned to the latter half of the eighth century in the Catalogue of Mr. Parker. Eighth century.

Photograph, from a drawing, in Parker's Series, No. 627c. Chromolithograph in De Rossi's Imagines selectæ Deiparæ Virginis, pl. 5. A small chromolithograph (rather embellished) in Roma sotterranea, by Northcote and Brownlow, pl. 10, No. 2.

Cemetery of St. Priscilla, on the Via Salaria Nova.

Interesting paintings, which have been assigned to the sixth century, decorating four loculi, or graves. Above these loculi we see:—Jonah emerging, with outstretched arms, from the jaws of the sea-monster; Jonah reclining under his gourd; and Moses striking the Rock. Between the graves are rudely painted some doves and flowers, and a female bust. On either side is the full-length figure of a female "Orante." The figure on the right has a long white tunic, richly bordered, and a long veil fastened upon her head by a golden diadem, and is adorned with a necklace, bracelets and earrings. The figure on the left has a tunic of a yellow colour, and is more simply attired. It has been supposed that these two figures were intended for St. Priscilla and her waiting-woman, a supposition which, however, must be abandoned from want of proof. Sixth century.

Chromolithographs in Perret's Catacombes de Rome, vol. iii. pl. 2–6. Photographs, from Perret, in Parker's Series, Nos. 467, 475, 476.

A male figure in a short tunic of a yellow colour, bordered with blue. In his right hand he holds an instrument, and in his left an open book, with the inscription: *Dormitio Silvestri*, the sleeping place of Silvester. Assigned to the latter half of the eighth century. Eighth century.

Chromolithograph, half-size of the original, in Perret's Catacombes de Rome, vol. iii. pl. 10. Photograph, from Perret, in Parker's Series, No. 480.

Sixth century. Cemetery of St. Priscilla.

On the vault over a grave is painted a group of three figures, supposed to be the Virgin Mary, with the Holy Child, addressed by one of the Prophets of the Old Covenant (probably Isaiah), who is expounding the Scriptures to her. The Virgin is seated, her head partially covered by a short veil, and holds the Child in her arms. Neither she nor the Child has a nimbus. The Prophet stands opposite to her, holding a volumen in his left hand, and with the right pointing to a star which appears above. We must, however, not forget to mention that some archæologists prefer a more natural interpretation of this figure, and take it simply for St. Joseph. This fresco has been considered to date from the second century, and consequently to be the most ancient known representation of the "Madonna;" De Rossi even believes it to belong almost to the apostolic age; but in Mr. Parker's Catalogue it is assigned to the first half of the sixth century.

A copy, painted in oil on canvas, in the South Kensington Museum. Photograph, from the original, in Parker's Series, No. 1467. Another, from a drawing, No. 470. Chromolithograph, size of the original, in De Rossi's Imagines selectæ Deiparæ Virginis, pl. 1. A small chromolithograph in Roma sotterranea, by Northcote and Brownlow, pl. 10, No. 1. Figured also in Marriott's Testimony of the Catacombs, pl. 24.

Sixth century

A fresco in a cubiculum of seven men carrying a wine cask, with two other casks lying on the ground. It is assigned to the first half of the sixth century.

Photograph, from the original, in Parker's Series, No. 1469.

Sixth century.

A painting of a peacock—a symbol of immortality—standing on a globe, with tail expanded, and diaper ornaments. Assigned to the first half of the sixth century.

Chromolithograph in Perret's Catacombes de Rome, vol. iii. pl. 11. Photograph, from Perret, in Parker's Series, No. 477.

There is also in this cemetery a painting of Noah in his Ark—a type of the Redemption—which deserves to be mentioned. Noah, young and beardless, as usual in early representations, and dressed in a wide tunic of a light colour, stands in his Ark, and receives with outstretched hands the returning dove which bears the Olive-branch of Peace in its beak. The Ark is here figured as a round chest, scarcely

large enough to hold the Patriarch, resting upon eight feet, four of which are visible, and ornamented with lions' heads.

Engraved in Aringhi's Roma subterranea, vol. ii. p. 285, No. 5; and D'Agincourt's Histoire de l'Art, Peinture, pl. 12, No. 7.

Cemetery of St. Pontianus, on the Via Portuensis.

This cemetery is "chiefly remarkable as containing what has been supposed to be a Christian Baptistery, from a stream of water running through it, the channel of which had been diverted into a reservoir to form a font."* Behind this font is painted on the wall a jewelled Latin Cross with flowers and leaves, and two candlesticks on the transversal beam, below which are suspended the Alpha and Omega. Ninth century.

Photograph, from the original fresco, in Parker's Series, No. 609A. Another, from a drawing, No. 609B. Chromolithograph, one-tenth of the original, in Perret's Catacombes de Rome, vol. iii. pl. 57. Also figured in Miss Twining's Symbols and Emblems, pl. 6, No. 11.

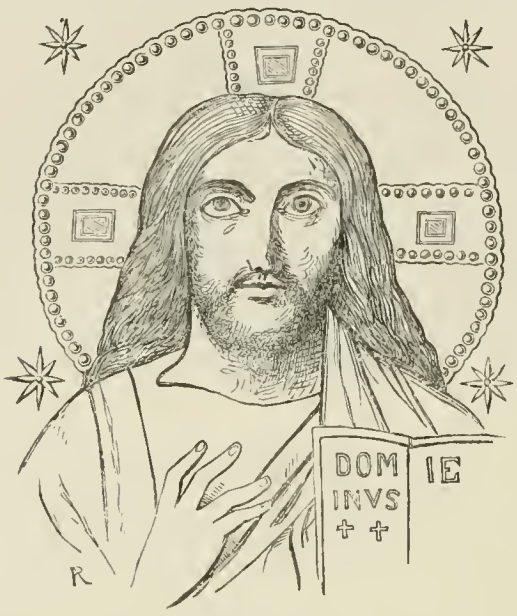
On the arch over the font we see a fresco portraying the Baptism of our Lord by John the Baptist, which is considered to date from the second half of the ninth century. Christ stands in the river Jordan, with the water nearly up to His waist, the lower part of His figure seen through the water. His head is encircled with a nimbus, and the Holy Ghost descends upon it in the form of a dove. St. John, who stands on the left bank of the river, lays his right hand upon the Saviour's head. In his left he has a reed. He is also crowned with a nimbus. On the right bank of the Jordan appears an Angel, likewise with a nimbus round the head, presenting a cloth or napkin. In the foreground of the scene a stag approaches the river to drink from its waters—a symbolical allusion, it is believed, to a person desirous of receiving baptism. Ninth century.

Photograph, from the original fresco, in Parker's Series, No. 608A. Another, from a drawing, No. 608B. Figured in Perret's Catacombes de Rome, vol. iii. pl. 52 and 55; Aringhi's Roma subterranea, vol. ii. p. 527; Bottari's Sculture e pitture sagre, vol. i. pl. 44; D'Agincourt's Histoire de l'Art, Peinture, pl. 10, No. 8, and Münter's Sinnbilder, &c., pl. 10., No. 59.

Over the entrance to the Baptistery is a bust of Christ, assigned to the second half of the ninth century. The head Ninth century.

* Murray's Rome, 7th edition, p. 345.

is surrounded by a nimbus ornamented with pearls, in which a cross, also with pearls, is enclosed. The right hand of the Saviour is raised "as if for solemn invitation and warning," the left hand holds the opened Book of Life. This painting of Christ is considered to be one of the most interesting that have reached us. In Lübke's History of Art it is described as follows:—"The noble oval of the countenance is shaded by long brown hair parted in the middle, the eyes are large and thoughtful, the nose long and narrow, the mouth serious and mild, and the beard almost youthfully tender"—a description corresponding tolerably well with some of the engravings of the picture in question; but we are unable to state how far it agrees with the original fresco in its present condition.



No. 22.

Photograph, from an engraving, in Parker's Series, No. 463. Plates in Perret's Catacombes de Rome, vol iii. pl. 53, one-third of the original; Aringhi's Roma subterranea, vol. i. p. 379; D'Agincourt's Histoire de l'Art, Peinture, pl. 10, No. 9; Münter's Sinnbilder, &c., pl. 5, No. 11; Kugler's Handbook of Painting, 3rd English edition, part i. p. 16; also in Kugler's Kunstgeschichte, 3rd edition, vol. i. p. 254; Christus-Archæologie, von L. Glückselig, p. 134; and Ernst Förster's Denkmale italienischer Malerei, vol. i. pl. 5.

Ninth century. Another head of Christ, with a decorated nimbus, is seen upon an arch near the Baptistery. It is considered to be rather inferior to the above mentioned, though assigned to the same date. The Saviour is here represented in the act of blessing.

Photograph, from the original fresco, in Parker's Series, No. 607A. Another, from a drawing, No. 607B. Chromolithograph, half-size of the original, in Perret's Catacombes de Rome, vol. iii. pl. 54. Engraved in Förster's Denkmale italienischer Malerei. vol. i. pl. 5.

Ninth century. In the third chamber of this cemetery is a painting of the Saviour crowning with wreaths of glory the Martyr Saints Abdon and Sennen, who perished in the persecution under

Decius. He appears above a cloud, and with extended arms places the wreaths upon the heads of the Saints. Both of them were Persians, and therefore are represented here with Phrygian caps, like the Wise Men from the East. To the right of St. Abdon is the figure of another Saint in attitude of prayer, with the inscription: SCS MILIX (Miles?). To the left of St. Sennen we see a figure, likewise in praying attitude, supposed to be intended for St. Vincent, the illustrious Spanish Saint, who died a martyr during the reign of Diocletian. The inscription at his side is read: SCS BICE[NTI]VS. Assigned to the second half of the ninth century. Cemetery of St. Pontianus.

Chromolithograph, one-third of the original, in Perret's Catacombes de Rome, vol. iii. pl. 56. Photograph, from Perret, in Parker's Series, No. 471. Engraved in Bottari's Sculture e pitture sagre, vol. i. pl. 45; and a small woodcut in Martigny's Dictionnaire des Antiquités chrétiennes, p. 1.

Three standing figures of Saints, in white tunics and cloaks, with nimbi and with inscriptions. In the middle St. Pollion, on his right St. Marcellinus, and on his left St. Petrus (not the Apostle, but Peter Exorcista, who along with Marcellinus suffered martyrdom at Rome under Diocletian). St. Pollion bears in his left hand, upon the skirt of his cloak, a crown of gold. The two other Saints have volumina in their hands. Assigned to the second half of the ninth century. Ninth century.

Photograph, from the original fresco, in Parker's Series, No. 610A. Another, from a drawing, No. 610B. Chromolithograph, one-third of the original, in Perret's Catacombes de Rome, vol. iii. pl. 58. Figured also in D'Agincourt's Histoire de l'Art, Peinture, pl. 10, No. 4.

A very rude fresco representing a jewelled Cross, on each side the figure of a Saint, with a nimbus; according to the inscriptions, St. Pygmenius and St. Miles. The former has a tunic and a cloak over it, and holds a volumen in his hands; the latter is robed in white garments. Assigned to the second half of the ninth century. Ninth century.

Chromolithograph, half-size of the original, in Perret's Catacombes de Rome, vol. iii. pl. 59. Photograph, from Perret, in Parker's Series, No. 474. Figured also in D'Agincourt's Histoire de l'Art, Peinture, pl. 10, No. 7.

PAINTINGS IN THE CATACOMBS OF NAPLES.

The Catacombs of Naples have hitherto been little explored or illustrated. They are said to be of great extent; but the remains to be found in them of early Christian paintings can by no means be compared, either in number or interest, with those of "subterranean Rome." D'Agincourt, in his celebrated work "History of Art by its monuments," gives engravings, unfortunately on a very reduced scale, of several frescoes which he had himself seen in 1781 still existing in the Catacombs of St. Januarius (near the church of San Gennaro de' Poveri). There are amongst them rudely executed figures of female Saints, with inscriptions, assigned by D'Agincourt to a period as late as the ninth, or even the tenth or eleventh century, besides a few representations probably dating from an earlier time. (See Histoire de l'Art, Peinture, plate 11, No. 9.) Some illustrations of wall-paintings in the same Catacombs have also been published, in 1839, by a German archæologist, Christian Friedrich Bellermann (late Chaplain to the Prussian Embassy at Naples), in a little work entitled "On the most ancient Christian burial-places, particularly the Catacombs of Naples, with their wall-paintings."* These are coloured plates, which appear to convey a pretty faithful representation of the originals.

Catacombs of St. Januarius.

The paintings in the Catacombs of St. Januarius, of which we are able to give some account, founded upon the works of Bellermann and D'Agincourt, are the following:—

In an arched recess a rudely executed painting of a peacock, the symbol of immortality, with tail expanded. It is surrounded with garlands of flowers, two vases upon which doves are sitting, and other ornaments.

Above this fresco are to be seen the fragments of two female busts, with an inscription indicating that a Chris-

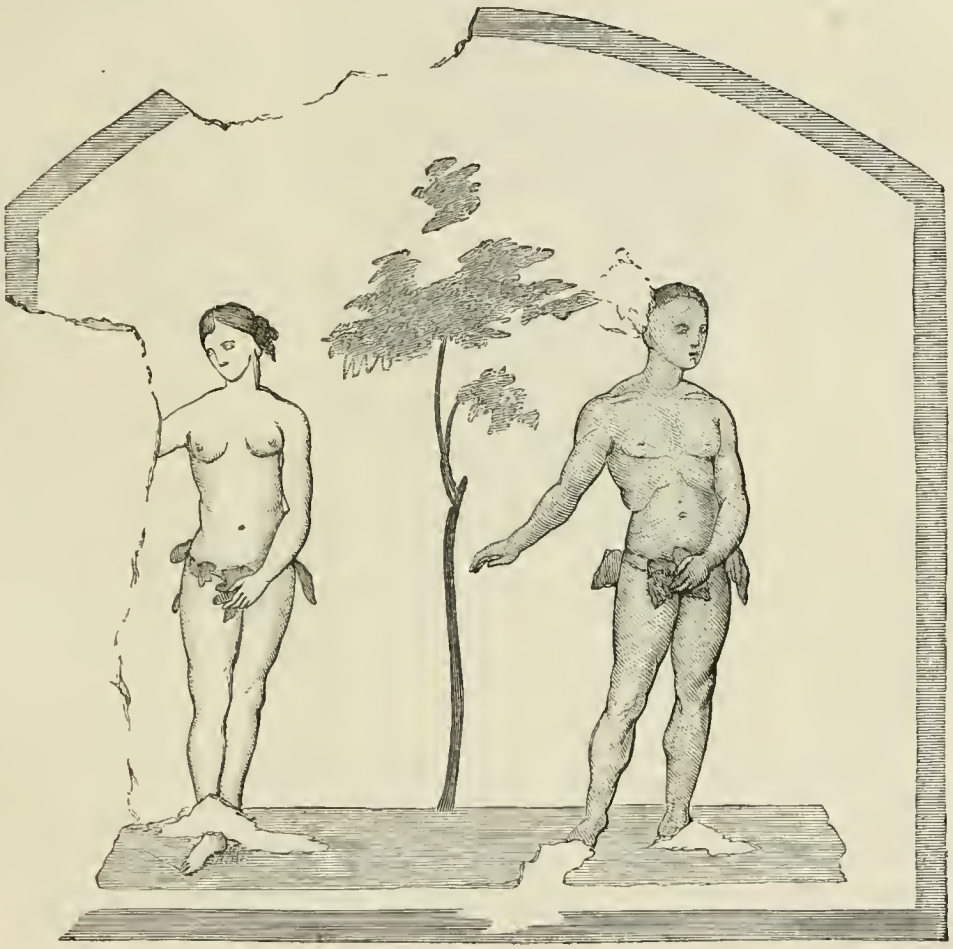
* Ueber die ältesten christlichen Begräbnissstätten und besonders die Katakomben zu Neapel mit ihren Wandgemälden. With 15 plates. (4to. Hamburg, 1839.)

tian matron named Rufina and her daughter were buried here.

Chromolithograph, Bellermann, pl. 2.

On the ceiling of a chamber two Christian paintings, of a rather good style, surrounded by geometrical lines and slightly executed classic ornaments. They are supposed to date from an early period.

One of these is a picture of our First Parents, clothed with the fig-leaf, standing on either side of the fatal Tree of Knowledge.



No. 23.

The other appears to be a symbolical painting. It shows three female figures—one of them standing behind an unfinished tower or wall, whilst the other two are carrying stones to the building. It has been remarked that this group may be intended for an allegory representing the growth of the Church under the figure of a tower in the building of which Angels are engaged, while other angels carry the stones. The stones are the Apostles and followers of Christ that have suffered for His sake. Such an allegory occurs in the

"Shepherd" of Hermas, an early Christian mystical book of great repute. (Hermæ Pastor, lib. i. visio iii.)

No. 24.

Chromolithograph, Bellermann, pl. 5, Nos. 1–2.

Symbolical decorations of another recess, distributed in compartments. In the principal compartment we see an anchor—the well-known Christian symbol of Hope—and on either side a dolphin. Above this representation is a ram, with a shepherd's crook and pail; and there are, besides, a dove, vine branches, and flowers.

Chromolithograph, Bellermann, pl. 6.

Painting of a jewelled Cross, with two doves resting on its arms, the upper part encircled with a nimbus.

D'Agincourt, Peinture, pl. 11, No. 9.

Catacombs of St. Januarius.

Painting of a Cross, with the Alpha and Omega dependent from it, and surrounded by a crown of victory; on either side a dove.

D'Agincourt, Peinture, pl. 11, No. 9.

Two full-length figures, probably intended for St. Paul the Apostle, and St. Laurence the martyr. The first of these Saints is represented as a bearded man, raising his right hand in the act of benediction, and holding a scroll, or volumen, in his left; near his head is the inscription:—PAVLVS. The other Saint, a younger man, without beard, holds with both hands a crown of victory; and on his right is the inscription:—LAVR (entius). They are both clad in the tunic and the pallium, but have no nimbi round their heads. Fifth century?

This fresco is supposed to belong to the fifth century.

Chromolithograph, Bellermann, pl. 7. Engraved in D'Agincourt's Histoire de l'Art, Peinture, pl. 11, No. 9.

Fresco in a recess representing the figures of a bearded man, a woman and a child, in praying attitudes. The child, whose name, according to the inscription, was Nonnosa, is richly attired, and adorned with a string of pearls in the hair, earrings and a necklace. It is supposed that the date of this painting cannot be fixed later than the sixth century.

No. 25.

Chromolithograph, Bellermann, pl. 8. Also figured in Denkmäler der Kunst, edited by Guhl and Caspar, vol. ii. pl. 4, No. 8.

In another recess of the same chamber the bust of a man, extending his hands in prayer. On either side is a candlestick. There is also the inscription:—*Hic requiescit Proculus;* but it has been remarked that the style of the characters belongs to a later period than that of the painting itself.

Chromolithograph, Bellermann, pl. 9, No. 1. Engraved in D'Agincourt's Histoire de l'Art, Peinture, pl. 11, No. 9.

Catacombs of St. Januarius.

Three standing figures robed in white garments, and in praying attitudes, painted in a recess. The figure in the middle, whose head is surrounded by a nimbus, represents St. Januarius, the Patron Saint of Naples. On either side of the Saint stands a candlestick. The two other figures are a Christian woman and child. According to the inscriptions, the name of the woman was Cominia, and that of the child Nipatiola.

A fac-simile of this painting in the Christian Museum of the University of Berlin.

Chromolithograph, Bellermann, pl. 9, No. 2.

A half-obliterated fresco in a recess of a chapel representing a Bishop, with a nimbus, in praying attitude. On his right and left are the figures of a man and a woman reverentially inclining towards him.

Chromolithograph, Bellermann, pl. 10.

In the same chapel two standing figures of Saints, with nimbi. One of them is habited in the stole, and holds a book in his hands; the other extends his hands in prayer. The costume is rather that of the Greek than the Roman church.

Chromolithograph, Bellermann, pl. 11.

A picture of Christ, painted on the vaulted ceiling of the same chapel. His head is surrounded by a nimbus. He raises His right hand in the act of blessing, and holds the Book in His left. According to Bellermann, this fresco has suffered much by its being painted over in a later time. On either side of the Saviour's head is an Angel; but these figures appear to have been added by a later hand.

Chromolithograph, Bellermann, pl. 12. Also figured in Denkmäler der Kunst, edited by Guhl and Caspar, vol. ii. pl. 4, No. 10.

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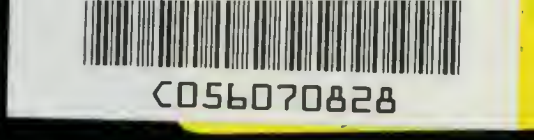
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